ANTIQUE LACES
OF THE AMERICAN COLLECTORS

TEXT BY
FRANCES MORRIS AND MARIAN HAGUE

PART V

PUBLISHED FOR
THE NEEDLE AND BOBBIN CLUB
BY WILLIAM HELBURN INC.
NEW YORK · MCMXXVI

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OF THE
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Matoaks als Rebecka daughter to the mighty Prince Powhatan Emperour of Attanoughkomouck als virginia converted and baptized in the Christian faith, and wife to the Honble. Mr. Joh. Rolfe.

Pubd. Augt. 10. 1793. by W. Richardson Castle St. Leicester Square.

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THE introductory chapter of this work as originally planned was to have been written by

SARAH GORE FLINT TOWNSEND

formerly Adviser in Textiles at the Museum of Fine Arts, Boston, who spent several years assembling data bearing upon the subject. Owing to a protracted illness and her subsequent death, Mrs. Townsend's notes were taken over by her associates on the Publication Committee who in presenting them have adopted the general plan outlined by her, but have expanded it to include additional material and a number of portraits from private collections.

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LACES OF THE AMERICAN COLONISTS IN THE SEVENTEENTH CENTURY

DIFFICULT as it may be to realize that so delicate and luxurious a fabric as lace could in any way have found a place in the rugged life of the American colonists, it is true nevertheless that many a roughly built cabin sheltered family wealth that included not only plate and household effects but also treasured apparel enriched with lace and "passements" of gold and silver that in those days marked the social position of the owner to a far greater degree than it is easy to appreciate to-day.

While in the earlier years of the Plymouth settlement* adherence to its rigid code of religion demanded a certain austerity in the matter of dress, in the other colonies personal liberty was much less restricted. Recorded inventories and wills of the Massachusetts Bay families not only establish the fact that the "sombre attire" dwelt upon by historians applies more properly to the Mayflower Pilgrims, but indicate as well that before the end of the century there was more or less extravagance—laced headdresses and whisks for the women, ruffles and ribbons for the men—Robert Richbell of Boston (1672) numbering among his belongings no less than "seven cravats and seven pairs of ruffles and ribbons costing a pound a set."† In New Amsterdam, also, accounts of the Dutch colonists seem to suggest no thought of economy: Dr. Jacob De Lange's "two neckcloths with great lace, two pairs of gorgets with lace, six long neckcloths with lace, six short neckcloths with lace"; Mrs. De Lange's "sixteen cornet caps with lace, thirty-nine drawing caps with lace, eleven headbands with lace," and "two pairs of sleeves with great lace; Asser Levy's twenty neckcloths with lace and "twelve women's caps with lace"; and Captain Caesar Carter's "three laced neckcloths and three laced handkerchiefs,"—only a few of many similar cases that might be cited.‡

In Virginia|| it is said that a gentleman dressed every whit as carefully as did his brother on English soil, and nowhere were the sacred traditions of class distinction more zealously guarded. There, as in Massachusetts, the well-born Englishman still considered silk stockings and gold lace an essential part of his wardrobe; he had worn them in England, and he continued to wear them regardless of his changed environment; for the colonists still felt themselves as much a part of the mother country in its social and economic habits as if no ocean rolled between them and their native soil.

The records of the court proceedings of Maryland§ furnish intimate details concerning the personal effects of some of the southern families, as for example the "Presentment" dealing with one John Williams and Mary, his wife, who about the year 1658 carried away from

*The only undisputed portrait of a Mayflower Pilgrim is the painting made in 1651 in England of Governor Edward Winslow. cf. New York Public Library, the Pilgrim Tercentenary Exhibition: *Guide* (1921).

†Weeden: *Economic and Social History of New England ,1620-1789*, vol. I, p. 289.

‡Singleton: *Dutch New York*, pp. 56–80.

||Bruce: *Economic History of Virginia in the Seventeenth Century*, vol. II, p. 188.

§Maryland Historical Society: *Archives of Maryland, XLI.*

the house of Symon Ouerzee "agst the peace of his S^{d} L^{p}, his Rule and G^{o}uernm^{t}" among other things to the value of fifty pounds:

"Two small pieces galoon lace
One Package of yellow lace
One 'fflaunder Lac'd dressing'
Three 'fflaunders Lac'd quoyfes'
One 'fflaunder Lac'd pinner'
One 'fflaunder Lac'd gorghett'
One 'bastard fflaunder Lac'd holland smock,' etc., etc."

All of the inventories and wills of this period are full of interesting items; from these one may learn that the wardrobes of Mrs. Sarah Willoughby (c. 1661) of Norfolk County and Mrs. Frances Pritchard of Lancaster contained such articles as "holland sleeves with ruffles . . . petticoats of silver and flowered tabby . . . a printed calico gown lined with blue silk . . . a Flanders lace band." Throughout the records there are constant allusions to "silk and flowered gowns," to "bodices of blue linen or green satin and waistcoats trimmed with lace . . . petticoats of tabby, printed linen or dimity, trimmed with silk or silver lace . . . and bonnets trimmed with lace to be used on special occasions." Bright colors seem to have been popular, for references to "scarfs of crimson taffeta," green scarfs and red slippers recur frequently.*

The Calendar of Virginia State Papers (1667–1781) furnishes enlightenment as to what the colonists paid for their laces:

"Lace for one cravet 5 pounds
Four yards of lace 5 pounds
Three yards of lace for frills and falls . . . 2 pounds 8 shillings
Three yards of point lace for handkerchief . . 18 pounds."

A feminine passion for "fire-new fashions in sleeves and slops"† such as is suggested in the letters of Mrs. Simonds, wife of the Deputy Governor of Massachusetts, doubtless helped to brighten the barren existence of these colonial gentlewomen, who had abandoned all the niceties and refinements of English life to take up a daily routine of hardship in the wilderness. Mrs. Simonds, though living five miles from the center of the town of Ipswich on a point of land so remote that the Government detailed a company of soldiers to protect the household from possible unfriendly Indians, kept in constant correspondence with her son in London regarding the fashions of the day.

While the sumptuary laws enacted by the Pilgrim Fathers in the early days of the settlements prohibited finery among the people of "mean condition, education and calling," persons of wealth and position, for whom it was considered suitable, were allowed to indulge in the "woolen, silk and linen apparel" trimmed with "gold, silver and thread lace" banned by the Edict of 1634.

The interesting point in this edict of 1634 is that "cut-works," "embroideries," "needlework caps," "bands," "rails" and "ruffs" are forbidden to be "*made* and worn," indicating that there were among the Massachusetts colonists skilled needlewomen with sufficient knowledge of embroidery to enable them to make cut-works for their own and their families' use.‡

In a country settled by English, French Huguenots, Dutch and Germans, it is safe to assume that there were lace-makers among the women who brought with them their samplers or, as they probably called them, "samp-cloths" or sampletes. It seems almost incredible

*Bruce: pp. 193–196.

†Earle: *Customs and Fashions in Old New England*, p. 321.

‡So far as has been discovered this is the earliest reference to lace-making in colonial records.

that these women could have found time, amid the hardships of a new and unsettled country, to make "cut-works," "rails" and "ruffs," but nevertheless, with all the labor of spinning, weaving and fashioning of clothes for their large families, they still maintained an interest in the delicate art of needlework. It was only the unflinching courage and indomitable will of these pioneers that enabled them, despite the drudgery of frontier-life, to retain in their changed surroundings certain elements of refinement which foreshadowed the distinctive elegance that was to prove in American life of the eighteenth century a source of inspiration to future generations.

Little needlework of this period remains to us, but among the most treasured pieces are several samplers. One of romantic interest, worked by Loara, the daughter of Miles Standish, is preserved in Pilgrim Hall, Plymouth. This is embroidered in color and has no cut-work; it is, however, exceptionally important as being the earliest sampler (c.1640) known to have been worked in America. Another, a lace sampler in the Essex Institute, Salem, was brought to that town by its maker, Anne Gower, wife of John Endicott, later Governor of Massachusetts, a piece considered by English authorities to date from about 1610.

Owned in New York by a great-niece in the sixth generation are two samplers, one of embroidery and the other of lace-work. These were made and signed by Elizabeth Roberts of London who came over to America about the year 1670 as the bride of Colonel Shrimpton, a merchant born and bred in Boston. Elizabeth Roberts Shrimpton, the worker of these samplers which are said to have been made somewhere near 1665, was the daughter of Mrs. Nicholas Roberts who appears to have been accomplished in the art of lace-making. In an old letter written in 1679, but recently discovered, Mrs. Roberts speaks of sending a cravat and sleeve ruffles of lace to her grandson, Samuel Shrimpton, Jr., stating that lace was very much worn in London at that time. It is not unlikely, therefore, that it was she who made the lace found in many of the portraits of this illustrious family. Her own portrait and that of her mother, Mrs. Baker, which bears the inscription, "1675, aged 70," show deep collars—whisks—edged with broad bands of lace; Mr. Nicholas Roberts and Mr. Samuel Shrimpton, her husband and son-in-law, have neck-wear bordered with similar lace, while little Kathrin Roberts who died in 1675, a short time after her portrait was painted, wears a frock trimmed with the same. All of these portraits were sent over to Elizabeth Shrimpton in 1675 by her father, Nicholas R. Roberts, who lists them in a letter to his son-in-law, Samuel Shrimpton, under date of May 3rd, 1675. The quaintly worded reference to his little daughter lends an added charm to her portrait; speaking of this he says: "When your sister Kathrines was drawn wee little thought ye Curtaine would have been so soon drawne over . . . yet being intended for you hath sent you yt you may see by ye shadow what a likely sweet babe it was to live."

What is quite as important, however, is a piece of lace handed down with the samplers resembling that shown in the portraits. This is a tape and needlepoint lace designed in a scroll pattern outlined with a delicate cord similar to the so-called "Spanish" type of Venetian needlepoint. As to whether this piece was made by Mrs. Shrimpton who worked the samplers, or by her English mother, Mrs. Nicholas Roberts, the records furnish no clue.

Another prized heirloom in this family is a black lace cap or hood (Plate 5) which is believed to be the lace that is faintly distinguishable at the edge of the black silk hood in the portrait of Mrs. Nicholas Roberts. The body of this cap is made of two pieces of fine black silk net similar to filet, one cut on the bias and the other straight and placed one over the other to give more body to the mesh that is embroidered in a delicate leaf and scroll pattern. The dressing in the silk and its age make it impossible to discover the exact technique. The cap is edged with a two inch border of fine black silk bobbin lace.

Black lace was introduced into England during the reign of Charles II (1630–1685) and at the time this Roberts portrait was painted, about 1675, black Flemish lace and "lute-

string" silk were a popular mode. Mrs. Palliser* quotes the *Newsman* of May 26, 1664, which advertised among the lost articles, "a black lute-string gown with Flaunders lace," while a Bonnart (1642–1711) fashion print illustrated by Madame Lapradet shows the Duchesse de Quélus (1676) wearing a black lace cape of a small floral pattern on a delicate diamond-shaped net. In this same year black lace figured extensively in the costumes designed for the novitiate of La Vallière at the Carmelites. These dresses, apparently reflecting the latest mode, are thus described by Madame de Sévigné in one of her letters: *"Avez-vous ouï parler des transparens? . . . de robes noires transparentes ou des belles dentelles d'Angleterre."*

The black silk hood shown in these portraits recalls the similar head-dress worn by England's lady abbesses in the sixteenth century, many illustrations of which are found in monumental brasses of the period. It appears in works of the Netherlandish School toward the middle of the seventeenth century and when the towering lace head-dress—the *fontange* or *commode*—made the wearing of hats impossible between 1680 and 1699, it became very much the vogue. Adopted by Madame de Maintenon, it forms part of her costume in the Largillière group of Louis XIV and his family painted about 1710. The description of the head-dress ordinarily worn by Madame de Maintenon corresponds very closely to that of Mrs. Roberts. Villermont refers to it as follows:

"Sa coiffure ordinaire consistait dans une cornette en 'battant l'oeil' c'est-à-dire entourée de dentelles retombant sur les joues, sans boucles, ni crêpés, ni poudre. Sur cette coiffe elle portait ordinairement une écharpe ou un fichu. Quand elle devait absolument se parer, sa fontange etait ornée d'un simple ruban et attachée sous le menton."‡

This form of *coiffe* remained a popular mode for elderly women in court life throughout the first half of the eighteenth century; it appears in the Rigaud (1659–1743) portrait of the Duchesse de Nemours,|| and Nattier, who died in 1766, painted Marie Leczinska in a similar head-dress.

Though it may be possible, as the owner is inclined to believe, that this is the lace shown in the 1675 portrait, the carnation pattern of the bobbin lace that edges the cap is much more characteristic of what has always been an accepted eighteenth century type. Unfortunately there are no records by which this interesting piece can be definitely dated.

In the same year in which these portraits were sent over to America, 1675, a band of French Huguenot refugees founded the town of New Paltz on the Hudson where in the Memorial House, a delightfully picturesque stone building, one may see an old lace-pillow, which is said to have been brought over by one of the early settlers. Few of the bobbins remain, but attached to the pillow is a bit of unfinished lace of heavy linen thread woven in a simple link pattern that recalls those found in German pattern books of the seventeenth century. The refugee founders of this town spent a short period in that part of Germany known as the Paln or Palatinate, from which the settlement in the new world derived its name; and it may be that both the pillow and its lace were fashioned after German models.

From this same district comes a strip of rare hand-woven lace (Plate 15) of the same technique as the piece in the Leipsic Museum illustrated by Marie Schuette and attributed to the seventeenth century. This lace, which at first glance has the appearance of *buratto*, is similarly woven except that the pattern instead of being worked in by needle after the band of openwork mesh is completed, is woven at the same time as the mesh itself, the threads of the warp being twisted before the weft threads are passed through them (as in buratto) to form the background, and the same warp threads left untwisted for straight weaving as in

*Palliser: *History of Lace* (1902), p. 154.
†Laprade: *Le Point de France*, p. 77. Cf. also, van der Helst portrait of Gertrude van Dubbelde (1668).
‡Villermont: *Histoire de La Coiffure Feminine*, p. 597.
||Laprade, p. 104.

linen cloth, to form the pattern. The pattern of this piece, unlike that in the Leipsic Museum,* is outlined with a thread of untwisted linen floss.

This lace, which belongs to Mrs. F. L. Glover of New York who presented a piece to the Metropolitan Museum of Art, was inherited by her from a long line of French Huguenot ancestors dating back to one Jannitje Crispell born in 1686, who married Nicholas Hoffman in 1705 and afterwards lived in Kingston, New York, a few miles north of New Paltz.

Turning to American portraiture as a fruitful field of research, the many illustrations in that valuable publication of the Boston Athenæum, *Portraits of the Founders*, furnish ample evidence to prove that a great deal of fine lace was brought into the country by its early settlers. Like the Shrimpton family, in nearly every instance the persons portrayed in these volumes are in fine "apparel" fashioned in the prevailing European style of the day,—the lace-trimmed collars, cravats, shirts, and sleeve-ruffles of the men and the lace "bands," "rails," and "ruffs" of the women corresponding to those found in contemporary works of English and Netherlandish painters.

When Columbus made his first voyage to America, Domenico Ghirlandajo (1449–1494) and Lorenzo di Credi (1459–1537) were painting the beauties of the Florentine court. In these portraits the women are costumed in rich brocades and velvets weighted down with sumptuous jewels; lace was not yet a feature of costume, as it came to be in a later generation when painters vied one with another in depicting with care each delicate thread of its design, nor was it as yet a luxury confined to the nobility, a worthy gift for church or prelate. When, however, a hundred years later, Sir Walter Raleigh (1589) made his unsuccessful attempts to colonize this continent, the attire of the men as well as of the women of fashion was not complete without the lace-trimmed ruff, a grotesque fashion which in time (c. 1610) gave way to the "falling band"—the deep linen collars edged with *reticello* and *punto in aria*—familiar in the works of Van Dyck; and it is from this period that portraits associated with the early history of America are dated.

Of first rank, both as to date and historic interest, is the portrait of Pocahontas, daughter of the Indian Chief, Powhatan, who was married to Thomas Rolfe, an Englishman, in 1613. This, the Boonton Hall portrait, from which an engraving was published by William Richardson in 1793, was undoubtedly painted in England. In it the Indian princess is portrayed in an English costume of the period with its steeple hat and elaborate gold hat-band, the high-standing collar of needlepoint, a red coat, probably velvet, worn over an under coat or waistcoat of green, a feather fan and earrings of pear-shaped pearls. This is said to be the only authentic portrait of Mrs. Rolfe and is owned by Mr. Fountain Elwin of Boonton Manor, County Norfolk, England.

The family name of Pocahontas is said to have been Matoaka, and when she embraced the Christian religion she was baptized Rebecca. She made the journey to England as the guest of the Virginia Company, was received with marked attention by the Queen and ladies of the Court and entertained with extraordinary "state festival and pomp by the Lord Bishop of London." She lived but three years after her marriage and the register of the little church at Gravesend marks the passing of this remarkable character in American history with the simple entry: "1616 March 21. Rebecca Wrolfe, wyffe of Thomas Wrolfe, gent. A Virginia lady borne, was buried in the chauncel."†

Perhaps the most notable among the portraits of the Founders is that of John Winthrop (1587 or 88–1649), elected Governor of Massachusetts in 1629. While there are several existing portraits of this staunch Puritan, by far the most interesting is that owned by the American Antiquarian Society of Worcester, Massachusetts, believed to be a copy of the little ivory miniature painted in England prior to 1630, the year when Winthrop came to Salem. He

*Schuette: *Alte Spitzen* (1914), p. 80.
†Gunther: *Rolfe Family Records.*

appears to be about forty years of age, has a pointed beard and wears a standing ruff edged with fine *reticello* points.

Two of the most delightful portraits illustrating lace of the period and interesting as reflecting the class from which America was to derive her "first families" are those of the De Peyster children, Jacques and Sara, ancestors of Abraham de Peyster, who was Mayor of New York from 1691 to 1693, and of Johannes de Peyster, who in the year 1698-9 filled the same office. These portraits were painted in 1631 when Jacques was seventeen months old. Later this Huguenot family took up its residence in Holland at the time of the Revocation of the Edict of Nantes, and afterwards came to America. This small boy and his sister with their lace-trimmed collars and aprons recall Van Dyck's portraits of the Children of Charles I in the Louvre.

Many of the "Cavaliers" who came to America and settled in Virginia after the execution of Charles I eventually returned to England; but William Moseley, a Dutch merchant of Amsterdam, was not one of these; he brought with him his family, his household effects, including twenty-two family portraits painted in Holland, and established himself near Norfolk, Virginia, in 1649. Among these portraits is one of the founder of the family who wears a broad "falling band" edged with reticello, while similar collars edged with Flemish bobbin lace appear in the portraits of his two sons.*

Witchcraft had not yet become a disturbing factor in the quiet life of old Salem when Captain George Curwin (Corwin?) came over with his wife and daughter and settled there in 1638. Curwin, who seems to have been a man of parts, "managed ships," was licensed to sell "strong water" in 1651 and in 1662 was made captain of a troop of horse. It has been said of him that he exemplified the old-time precept, "As a man dresses so is he esteemed," and he is described by Bentley(1759–1819)† in the following lines:

> "He had a round large forehead, large nose, high cheek bones, grey eyes. His dress was a wrought & flowing neckcloth & a belt or sash covered with lace, a coat with short cuffs & reaching half way between the wrist & elbow, the shirt in plaits below, a cane & on the finger an octagon ring. This dress was preserved until the present century & was stolen & the lace ripped off and sold for which the offender was publickly whipped."

This gentleman's portrait and one of his lace cravats (Plates 8, 9) are owned by the Essex Institute, Salem, through whose courtesy they are here reproduced. Curwin died about 1685.

Two other portraits figuring lace of this period, in which the costumes suggest the years 1670–1690, are those of Major Thomas Savage (1607 or 8–1681 or 2), and a mother and child that have been identified as Mrs. Martha Pattishall (1651 or 2–1713) and her daughter.

The first of these shows a man past middle age wearing a coat elaborately trimmed with gold lace, a square collar (*point de Milan?*) of the shape worn by Colbert (1665) and full sleeves with lace gathered at the wrist. This "every way accomplished hero," who began life in a tailor shop, became a prominent merchant of Boston; he figured conspicuously in the trial of Anne Hutchinson, was one of the Founders of Rhode Island, where in 1651 he became Captain of the Ancient and Honorable Artillery Company, and at the time of his death was Selectman of Boston.‡

Mrs. Pattishall,|| a comely woman of middle age, wears a fine "whisk" of "*point de Milan,*" or possibly Venetian needlepoint, with sleeve ruffles at the elbows. The dress of the child is similarly designed and the lace is not unlike that on the mother's costume. The pear-shaped pearl earrings and the necklace worn by Mrs. Pattishall are of unusual elegance.

Of exceptional interest and of slightly earlier date are the portraits of the Freke family.

*C. K. Bolton: *The Founders,* vol. I, p. 185ff.

†Bentley: *Diary,* vol. 2, p. 260.

‡C. K. Bolton, vol. II, p. 465.

||Ibid., vol. II, p. 585.

John Freke (1635–1675), attorney and merchant of Boston, was born in England and arrived in Boston about 1660 where fifteen years later he met a tragic death through the explosion of gunpowder on board a Virginia ship lying in the harbor. The Frekes apparently were persons of large means. Mr. Freke wears a velvet coat with elaborately puffed sleeves of fine muslin showing at the wrists. His collar, very perfectly portrayed, is the so-called "Spanish" type of Venetian needlepoint. Mrs. Freke, who was Elizabeth Clarke of Boston, wears a dress of heavy moire over a velvet skirt showing a band of gold guipure; her whisk has a broad band of closely worked Netherlandish lace, and her white muslin cap also is combined with lace. Her jewelry consists of a thumb-ring, a necklace and coral wrist beads. The baby's cap and whisk are lace-trimmed.

The cases cited in the foregoing paragraphs represent only a few of the outstanding figures in early American history that indicate, on the part of our forbears, not only a knowledge of fine laces, but as well a purse sufficient to indulge so luxurious a taste. While the colonists may have dwelt in cabins of rough-hewn logs felled in the neighboring forests, there is every evidence that many of these simple homes held heirlooms of considerable elegance which had crossed the ocean with these pioneers when, abandoning their native land and the homes of their childhood, they turned their faces westward toward the wooded shores of Virginia and the windswept coast of New England.

LACES OF THE AMERICAN COLONISTS IN THE EIGHTEENTH CENTURY

THE lace most frequently encountered in American documents of the eighteenth century is fine Mechlin, the Flemish bobbin lace familiar in Copley and Blackburn portraits of colonial women; but there is nothing to indicate that lace of this quality could have been made anywhere in America; for such lace as was produced in the colonies, even at Ipswich—the only place known to have been a lace center of any importance—was a simple narrow edging of the Buckinghamshire type.

The increasing wealth and ever-broadening trade facilities of the eighteenth century, however, drew America into closer touch with continental life and interests. Luxuries became a recognized feature in many households, in some instances by direct importation through local merchants or owners of trading vessels, in others through sales of merchandise brought into Virginia and New England from cargoes of "prize goods"—often cases of silks and laces—originally consigned by European traders to the wealthy coast settlements of *"l'Amérique espagnole."*

Thanks to the *"guerre en dentelles"* which waged between France and the Spanish Netherlands during the closing years of the reign of Louis XIV, itemized lists of such cargoes were recorded in documents of the French government dealing with its system of passports. Many of these memoranda quoted by Laprade* disclose the fact that large quantities of Flemish lace passed through France for shipment, from the port of Saint Malo to the Spanish colonies in South America, Peru and Chili; shipments which frequently failed to reach their scheduled destination.

The extent of trade carried on between the Netherlands and South America during this period is indicated in the notes of the traveler Frazier† who visited the coast of Chili and Peru between the years 1712–1714, and in the accounts of Antonio de Ulloa who writes of the conditions in 1735. Both of these men speak of the luxurious life of the people of Lima and Quito, of the extravagance of the women who wore the richest silks and cloth of gold in reckless expenditure and who were insatiable as to pearls, jewelry and lace, for which they carried the lust of possession to excess. At that time Lima counted among its Spanish families forty-five counts and marquises, many of ancient Castilian lineage; and no woman of rank would condescend to wear any other lace than that of Flanders.

Turning to the New England colonies, any number of lace items are recorded in newspaper advertisements and shipping news, some of which are worthy of reprint:

*Laprade, pp. 314, 315:

July 5, 1707, passport was granted to Sr. Geraldin for two cases of lace and ten pieces of camelot for shipment from Saint Malo to *l'Amérique espagnole.*

July 26, 1709, passport for a similar shipment of six cases of lace and two "ballots" of thread on the *Phélypeaux* bound for the same ports.

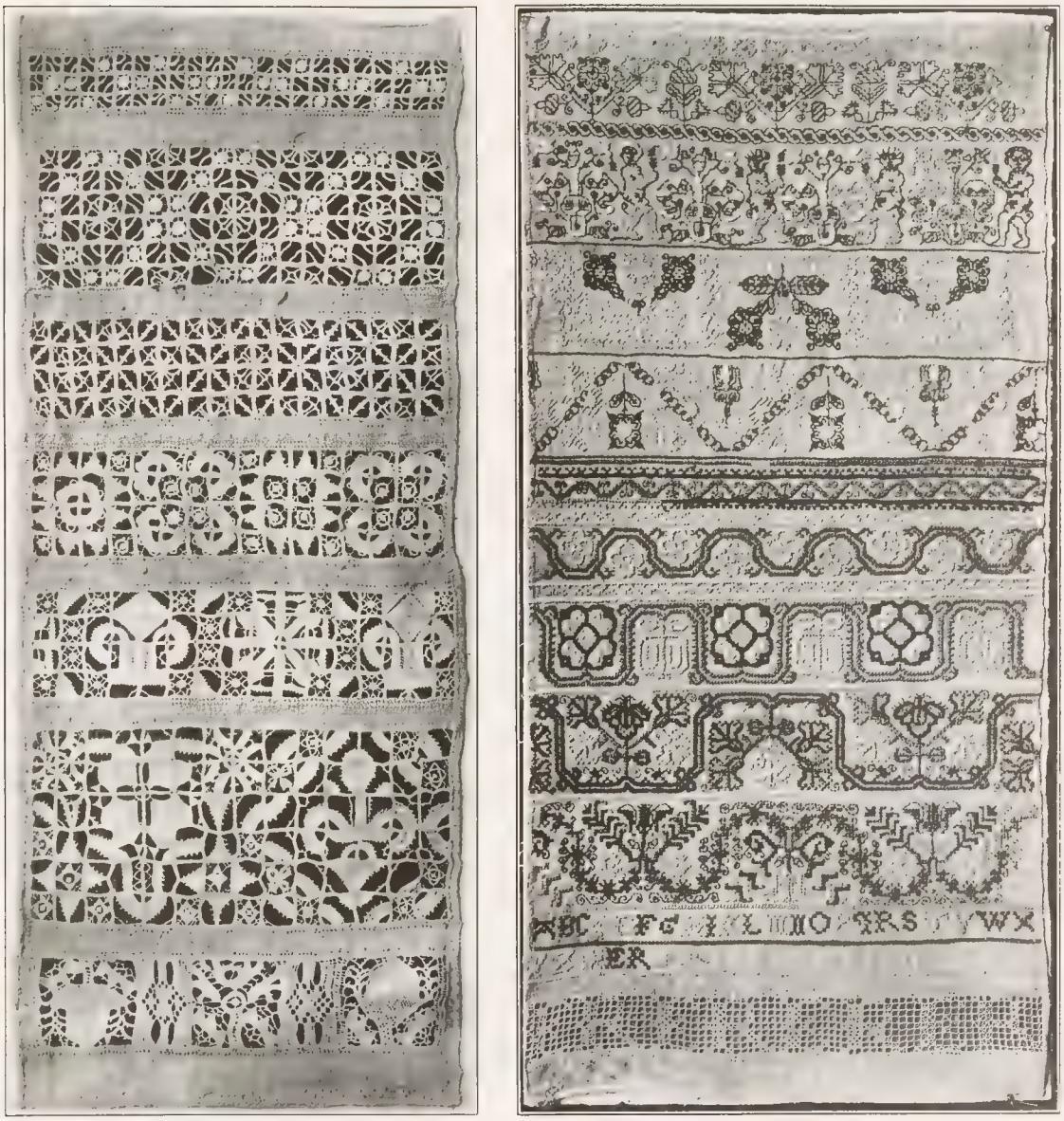
Dec. 13, 1709, passports for six packages of assorted laces from the Spanish Netherlands for shipment from Saint Malo to America, etc. etc.

†Frazier: *A Voyage to the South Sea along the coast of Chili and Peru 1712–1714.*



1. JOHN WINTHROP (1587 OR 88 1649), GOVERNOR OF MASSACHUSETTS IN 1629. ORIGINAL OWNED BY THE AMERICAN ANTIQUARIAN SOCIETY OF WORCESTER, MASSACHUSETTS.

(TEXT PAGE 5)



2. Samplers worked by Elizabeth Roberts. c. 1665. originals owned by miss georgiana w. sargent, new york.

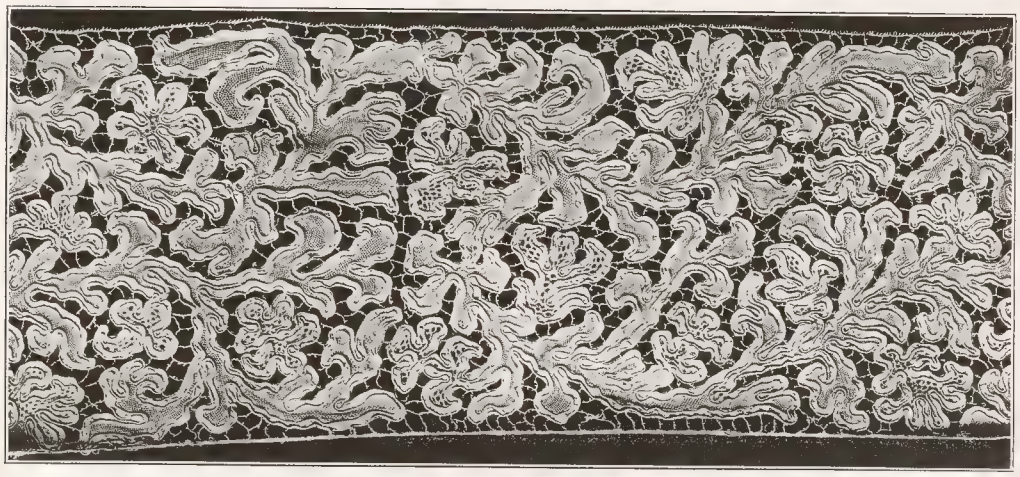
(text page 3)



A



B



C

3. A. Colonel Samuel Shrimpton, born in Boston, 1643, married in London to Elizabeth Roberts in 1669. Original owned by the Massachusetts Historical Society, Boston.

 B. Elizabeth Roberts Shrimpton, who, before her marriage to Colonel Shrimpton, worked the samplers shown on plate 2. Original owned by James W. Gerard, 3rd, New York.

 C. Tape and needlepoint lace handed down with the Roberts samplers. Owned by Miss Georgiana W. Sargent, New York.

(text page 3)



A



C



B



D

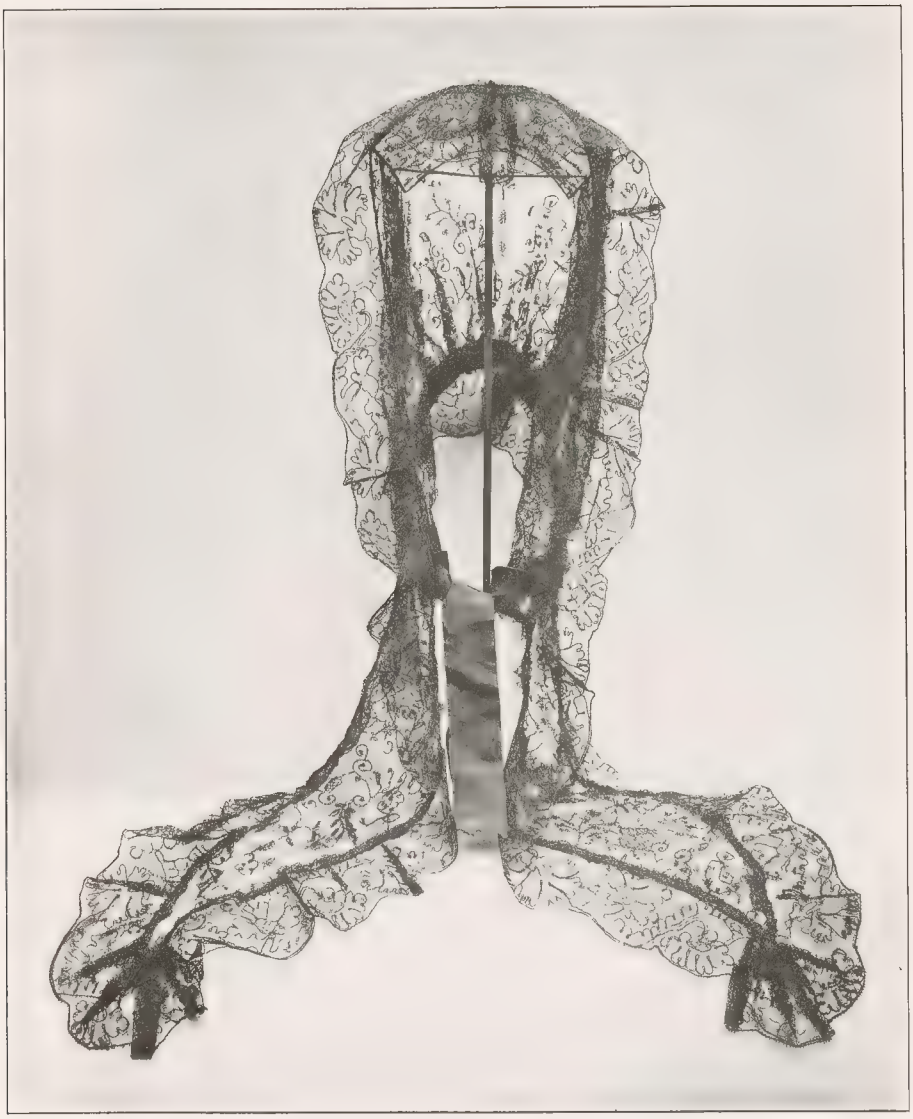
4. PORTRAITS OF THE ROBERTS FAMILY PAINTED IN LONDON AND SENT OVER TO AMERICA BY MR. NICHOLAS ROBERTS TO HIS SON-IN-LAW, COLONEL SAMUEL SHRIMPTON, AND RECORDED IN A LETTER WRITTEN BY MR. ROBERTS UNDER DATE OF MAY 3RD, 1675.

A. MR. NICHOLAS ROBERTS. B. MRS. NICHOLAS ROBERTS (ELIZABETH BAKER) MOTHER OF ELIZABETH ROBERTS SHRIMPTON. THESE TWO PORTRAITS ARE OWNED BY THE MASSACHUSETTS HISTORICAL SOCIETY, BOSTON.

C. MRS. BAKER, MOTHER OF MRS. NICHOLAS ROBERTS. ORIGINAL OWNED BY MISS ELIZABETH PERKINS.

D. LITTLE KATHRYN ROBERTS WHO DIED IN 1675. ORIGINAL OWNED BY MR. JAMES W. GERARD, 3RD, NEW YORK.

(TEXT PAGE 3)



5. BLACK LACE CAP OR HOOD HANDED DOWN WITH THE ROBERTS SAMPLERS AND LACE. ORIGINAL OWNED BY MISS GEORGIANA W. SARGENT, NEW YORK.

(TEXT PAGE 3)



6. Sara de Peyster, 1631. original owned by mrs. anna short and livingston l. short, new york.

(text page 6)



7. Jacques de Peyster, aged seventeen months. 1631. original owned by Frederick A. de Peyster. New York.

(text page 6)



8. CRAVAT OR CUFF OF *point de Milan* LACE ONCE THE PROPERTY OF CAPTAIN CURWIN. ORIGINAL OWNED BY THE ESSEX INSTITUTE, SALEM, MASSACHUSETTS.

(TEXT PAGE 6)



9. Captain George Curwin (1610–1684–85.) original owned by the essex institute, salem, massachusetts.

(text page 6)



10. JOHN FREKE, ATTORNEY AND MERCHANT OF BOSTON. (1635-1675). ORIGINAL OWNED BY MRS. WILLIAM B. SCOFIELD, IN THE WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS.

(TEXT PAGE 7)



11. MRS. FREKE AND HER LITTLE DAUGHTER, MARY. ORIGINAL OWNED BY MRS. WILLIAM B. SCOFIELD, IN THE WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS.

(TEXT PAGE 7)

1704 *Boston News Letter*, March 5–12. "Virginia, Jan. 16. A Privateer sloop called the Sea Flower, Requier Tougredon, Commander, was cast away & broke to pieces the 25th of Nov. last at night, about 20 miles to the southward of Cape Henry by a violent Easterlie Storm, being bound from Curacoa to Rhode Island, with divers prize goods, viz, a parcel of Flanders Lace of divers sorts in 2 great sea Chests, 2 others of divers sorts of Silks, plain and flowered etc. . . . all of which said Goods were taken by the said Commander from the Spaniards and French in the Spanish West Indies, by virtue of a Commission from Samuel Cranston Esq., Governor of Rhode Island under the seal of that colony."

1710 *Boston News Letter*, February 12–19. Advertisements. "Stolen or carried privately away out of the House of Capt. John Bonner in Cow Lane near Fort Hill, Boston, sometime before the late sickness of his late wife— . . . the following Particulars: viz, of his Wifes wearing apparel . . . three laced Head-dresses . . . three laced caps . . . two laced handkerchiefs, three under Caps laced . . . three pairs of laced sleeves."

1712 *Boston News Letter*, April 28-May 5. Advertisements. "On Wednesday night next will be exposed to sale . . . at the House of Mr. Stephen North at the sign of the Star in Hanover Street, Boston,—by Public Outcry, the Ship St. Francisco and her lading taken by Capt. Augustine Rouse of Her Majesty's ship Saphire consisting of all sorts of Silks, gold and Silver Lace, bone lace, Gympt Lace, Black Lace, to be shown . . . by Mr. Andrew Faneuil, Agent for the said Prize.

1712 *Boston News Letter*, June 9–16. Advertisements. "Messieurs Banisters desyning to leave their Shop in September next, notice is hereby given that they sell extraordinary Peniworths. The Ladies may have their choice . . . Bone lace . . ."

1712 *Boston News Letter*, December 15–22. Advertisements. "These are to desire a certain Woman that carryed away a piece of fine lace of Fourteen Shillings per yard from a Shop in Boston . . . to return the same."

Nor was New York without her lace mart:

1731 *New York Gazette*, October 4–11. Advertisements. "To-morrow . . . will be exposed to Sale by publick Vendue the following Goods belonging to the estate of his late deceased Excellency Governor Montgomery viz., A fine new yellow Camblet Bed, lined with Silk and laces, which came from London . . . Some broad Gold lace."

1732 *New York Gazette*, May 15–22. Advertisements. "Just exported from England to be Sold . . . a large Sortment of Goods, viz . . . Lace for caps, Silver Lace for Hats and Shoes."

The elegance of the official robes worn by New Yorkers in the eighteenth century is attested by the broad band of heavy Venetian needlepoint lace (Plate 12) worn by Robert R. Livingston (1654–1728) during his term of office as Colonial Judge in New York. This lace, formerly owned by Mrs. Julia Barton Hunt, a descendant of Judge Livingston, was presented to the New York Historical Society by Mrs. Hunt where it now forms part of the collection.

In the matter of attire, however, the men and women of Boston appear to have been quite as prodigal in their expenditure as were the social leaders of New York. Wills and inventories of the day bear witness to their extravagance in the itemized lists recounting the personal effects of New England's prominent citizens, lists which to-day make the wardrobe of modern royalty seem dull and uninteresting by comparison. From documents referring to the belongings of Colonel Job Vassall who was living at Cambridge about the year 1745, there is every evidence that Colonel Vassall, like Robert Richbell of a century earlier, paid meticulous attention to his personal appearance; for it is recorded that he had many suits,—"velvet coats with gold lace, flowered silk coats, scarlet coats with breeches to match, white-ribbed stockings, etc. etc."* And suits, valued in the currency of 1747, cost anywhere from twenty to sixty pounds sterling.

Sir William Pepperrell, who was considered one of the wealthiest men in New England, wrote abroad at the time of the marriage of his daughter, Elizabeth, to Nathaniel Sparhawk in 1742, for an outfit which included "Silk to make a full suit of clothes, the ground to be white Padusoy and flowered with all sorts of colours suitable for a young woman—another of white watered Taby, and Gold Lace for trimming of it; twelve yards of green Padusoy;

*Weeden, vol. 2, p. 695.

thirteen yards of Lace, for a woman's head dress, 2 inches wide, as can be bought for 13 s. per yard. . . ." *

Southern papers also add their testimony to the popularity of lace among the colonists and of its frequent appearance in sales.

1734 *Maryland Gazette*, August 2–9. A news item from Annapolis: "Whereas the subscriber intends to return to Great Britain by the present shipping and hath a parcel of suitable goods unsold such as . . . laces . . . etc." offers them for sale.

1736 *South Carolina Gazette*, May 8–15. "Just imported in the Endeavor . . . John Dickey, Commander, from London, etc., . . . men and women's gloves, laces . . ."

"Just imported in the Mary, Capt. Woodrope from London, worked muslin handkerchiefs, lace and edging. . . "

"Whereas Thomas Thompson of Charlestown, shop keeper, hath lately delivered up all his Effects and Debts to his several Creditors, in discharge of his Debts . . . The merchandize delivered up . . . consists of silk laces etc. . . ."

Virginia seems to have had its *Mont de Piété* if we are to judge from the following:

1751 *Virginia Gazette*, June 20. "The Subscriber having a great many Watches, and not knowing the Owners, these are to acquaint them (I can't lie out of my money) . . . they shall be appraised and Sold according to Law . . . Any person . . . that will bring to my shop . . . old Silver and Gold Lace . . . may have in exchange."

1752, *Virginia Gazette*, July 10. Advertisements. "To be sold by the Subscribers in Williamsburg . . . A choice assortment of Silk . . . also fine Flanders Lace . . ."

Under date of December 15, 1768, the Shippen Papers makes an early reference to the use of blonde lace in American costume. It is mentioned in connection with the bridal outfit of Molly Burd who was to be married to Peter Grubb, a family letter bearing the following message to the bride-elect: "Aunt Shippen says she has sent Thread lace instead of blonde lace because it will wash and be very serviceable."† Blonde lace retained its popularity during the Washington Administration continuing in favor throughout the first quarter of the nineteenth century.

The Pennsylvania Gazette of January 18, 1759, advertises the sale in Philadelphia of a lot of merchandise just imported in the *Brilliant* from London, "a neat assortment of Brussels, Mecklin and minione ('mignonette' edgings) laces and footings." It was in January of that year that Mrs. Martha Custis became the wife of General George Washington, then a young man of twenty-seven who had temporarily laid aside the cares of army life. Married to a charming young widow of independent fortune, we find him shortly after the family had removed from the "White House"—the residence of Mrs. Custis—to the Washington estate at Mount Vernon, inscribing on September 20th a long letter to Messrs. Robert Cary & Company of London, wherein among sundry other articles of wearing apparel he orders "a salmon-colored Tabby (watered silk) of the enclosed pattern, with satin flowers, to be made in sack and coat; a cap, handkerchief, tucker and ruffles to match of Brussels lace or point, proper to wear with such a negligée, to cost twenty pounds."‡ At another time we find Washington ordering for his wife a lace head, ruffles, and lappets worth over five hundred dollars.||

In Miss Stuart's narrative of the Washington portraits quoted by Mason,§ she refers to Washington's lace ruffles as follows:

"Many years after the death of Stuart, Mr. Peale gave a lecture on the Washington portraits, in which he made an attack on the style of dress in which Stuart had represented

*Wharton: *Colonial Days and Dames*, p. 203.

†*The Pennsylvania Historical Magazine* (1899), p. 410.

‡Ford: *The Writings of George Washington*, vol. II, p. 135.

||Earle, vol. 2, p. 546.

§*The Life and Works of Gilbert Stuart*, p. 121.

Washington, and denied his ever having worn lace on his bosom or wrists. The next day my sister Anne wrote him a note, to say that we had in our possession some lace which my father cut from Washington's linen. The circumstances were these: my father asked Mrs. Washington if she could let him have a piece of lace, such as the General wore, to paint from. She said, 'Certainly,' and then inquired if it would make any difference if it were old. He replied, 'Certainly not, I only wish to give the general effect.' She then brought the linen with the lace on it, and said, 'Keep it, it may be of use for other pictures.'

"Mr. Peale answered my sister's note very politely, and said he had never seen Washington in lace ruffles. I have given away this lace, an inch at a time, until it has all disappeared; the largest piece I gave to the late Mrs. Harrison Gray Otis, who had it framed."

In the portrait of Mrs. Custis, painted about the time of her marriage, she wears a silk dress edged at the neck and sleeves with Mechlin. In later portraits as wife of the President, she appears in the large lace-edged "mob" cap of the period and in the family group painted by Savage she wears a black lace fichu or shoulder cape such as is found in contemporary works of French and Italian artists.* The *point d'Alençon* lace preserved at Mount Vernon, a typical French fabric of the Louis XVI period, is probably that worn by Washington in the Wertmuller portrait painted between 1797–1799,—this Swedish artist having arrived in America two years before the death of Washington in 1799.

Of the Flanders lace† of this period that has been preserved as heirlooms, none is more quaintly interesting than the little strip of Mechlin from the Boston Museum (Plate 15) to which is attached the following penned inscription:

Mrs. My Cousin Polly's
Make dear Polly
a pair of cuffs. out of this piece
of lace, rendered invaluable
by having once worn by Mrs
Gen. Washington, from Cousin
Selina

"Dear Polly" was Mrs. George Hollingsworth of Boston, who was born in 1836; and "Cousin Selina" was Selina Blair Patten, born at Alexandria, Virginia, in 1805, and who married John Thomas Wheat in 1825.

The three pieces of lace illustrated in Plate 16 are heirlooms from New England families. Figure A, a strip of Mechlin in the Essex Institute of Salem, served as a shirt ruffle worn by Dr. William Payne of Worcester, Massachusetts, when he was presented to George III. Dr. Payne, who was a loyalist, achieved distinction in being drummed out of town for his lack of patriotism. Figure B, a length of Brussels *Angleterre*, is owned by Mrs. William Caleb Loring of Boston. This piece, which measures forty-one inches, was formerly part of the shirt and sleeve ruffles of Colonel Stephen Skinner, whose wife, Catharine Johnstone Skinner, married in 1761, in all probability inherited the lace from her mother, Elizabeth Van Courtlandt.

The strip of *point d'Alençon* (Figure C), from the Massachusetts Historical Society, is owned by Charles S. Greenough of Boston. This piece belonged originally to Mrs. Hancock, wife of the President of Congress and signer of the Declaration of Independence, who is said to have appended his signature thereto in a firm and decided hand "which the King

*Cf. Works of De Bucourt (1755–1832); and *Les Bouquets* Pietro Longhi (1702–1789).

†The christening cap and shirt of William Whitwell (1736), afterwards third pastor of the First Church, are preserved in the Historical Collection of the Lee Mansion at Marblehead, Massachusetts.

of England could read without spectacles!" The few portraits that have come down to us of this statesman would seem to belie the description of his taste in dress as described by Mrs. Earle* which affirms that he wore "a red velvet cap within which was one of fine linen, the last turned up two or three inches over the lower edge of the velvet. He wore also a blue damask gown lined with velvet, a white stock, a white satin embroidered waistcoat, black satin small clothes, white silk stockings and red morocco slippers." The streets of Boston must have presented a gay appearance when judges of the Supreme Court, even in time of war (1782) appeared at noonday in such brilliant apparel. But, as the same author states, "These were no 'lisping hawthorne buds'; their souls were not in their clothes or we had not the signers of the Declaration of Independence and the heroes of the Revolution."

It was during these years that the Abbé Robin,† a French ecclesiastic, visited the colonies, and in writing his impressions of life in the New World candidly states that he had "hardly expected to find French fashions in the midst of American forests." Continuing, he remarks that "the headdresses of all the ladies, except Quakers, are high, voluminous and adorned with our veils," and expresses surprise to find "throughout Connecticut so active a taste for dress,—I might even say, so much luxury amid customs so simple and pure that they resemble those of the Ancient Patriarchs."

Another side-light on the fashions of the day is afforded by the writings of Moreau de St. Mery,‡ who visited America toward the end of the reign of Louis XVI,—about 1788. This traveler's remarks upon the women of Philadelphia reveal the fact that while they delighted in luxuries such as ribbons, shoes, etc., they wore neither veils nor laces and almost no artificial flowers.

The files of the *Salem Gazette* offer much entertaining reading. Under date of January 31, 1782—the same year in which Judge Hancock was wearing the dress above described —this sheet published a letter written by an Englishman in Charlestown to his friend in London. The exile, bored and homesick, describes the "Assemblies" which had been organized for the amusement of the British officers in the following words:

> "The women are seldom or never persuaded to dance; even in their dresses the females seem to bid us defiance; the gay toys which are imported here they despise; they wear their own homespun manufactures and take care to have in their breast knots and often in their shoes, something that resembles their flag of thirteen stripes. An officer told Lord Cornwallis not long ago that if he had destroyed all the men in North America, we should have enough to do to conquer the women. I am heartily tired of this country and wish myself at home."

From this it may be assumed that the women had laid aside their imported silks and laces and were confining themselves to "homespuns."

But while American women may have curbed their passion for fine clothes during the revolution and in the choice of material confined themselves to the limited variety of native weaves, there is every evidence in contemporary portraiture that those who sat for Copley, Blackburn, or Stuart were plentifully endowed with ample fortunes which enabled them to indulge the feminine taste for beautiful clothes. Among these there is no portrait of an eighteenth century beauty more lovely than that of Mrs. Daniel Denison Rogers (1753–1791) of Boston, painted by Copley after he went to England (1774). In this portrait Mrs. Rogers, whose exquisitely poised figure recalls the English women painted by Sir Joshua Reynolds, wears a full-skirted dress of silk with a closely fitted bodice, a lace-edged fichu and sleeve ruffles of lace, and a falling frill of lace around the brim of her large hat.

Of equal elegance but in quite a different spirit is the Copley portrait of Annie Fairchild

*Earle, vol. 2, p. 726.

†Sherrill: *French Memories of Eighteenth Century America*, p. 60.

‡Ibid., p. 61.

Bowler, wife of Judge Metcalf Bowler of the Vernon House, Newport, Rhode Island. Mrs. Bowler wears a costume of blue silk edged at the throat and sleeves with fine Mechlin.

Mrs. John Lucas Brown, painted by Joseph Blackburn, was a prominent figure in Newport life of the early eighteenth century. Born in Saint Malo, France, in 1679, she came to Newport when she was about twelve years old, and was married in 1717 to Captain John Brown, a wealthy merchant. Mrs. Brown is described by Bolton as "the worthy companion of a distinguished citizen and the mother of a large and interesting family." In the Blackburn portrait she wears a silk dress with Mechlin, or possibly Valenciennes, lace at the neck and sleeves, and a cap of the same.

The richness of the costumes worn in official circles toward the close of the century is evidenced in the portrait of Doña Josef de Jaudenes, who before her marriage was Matilde Stoughton, the daughter of Jean Stoughton of Boston who for thirty years held the office of Spanish Consul. In 1794 Miss Stoughton, then sixteen years of age and one of the reigning belles of New York society, married Josef de Jaudenes, Spanish Chargé d'Affaires; and as Madame de Jaudenes was painted by Gilbert Stuart. In the brilliant portrait of this attractive young woman she wears her powdered hair high, above which towers a remarkable head-dress; her dress is of white silk patterned with floral sprigs; the high-necked and long-sleeved bodice has a lace-edged fichu of soft mull with frills of lace at the neck and sleeves held in place with large sapphires.

Few of the laces found in American portraiture remain to this generation, and of what may be termed American-made lace there exists only an occasional bit. The Essex Institute of Salem, Massachusetts, has a small collection of Ipswich laces, pricked patterns and bobbins. Miss Sarah E. Lakeman of Ipswich, who not only makes lace but lectures on the old industry, owns a dressed pillow made by Lydia Lakeman who was born at Ipswich in 1781, a collection of laces made by Sarah Sutton Russell, born in Ipswich in 1775, and others made by Mrs. Thomas Caldwell, also a native of Ipswich, born in 1780, who was the great-granddaughter of a lace-maker born there in 1736.

Ipswich seems to have been the only place where lace-making was carried on to any great extent. This town, which is classed as one of the mother-towns of New England, was settled about the year 1634 by colonists of English stock from the Midland counties of Buckinghamshire and Bedfordshire—traditional centers of lace-making—and the bobbin lace produced at Ipswich closely resembled its English prototype. Tench Coxe in addressing the Pennsylvania Society for the Encouragement of Agriculture in 1786 made the statement that the town of Ipswich had in a year produced forty-two thousand yards of silk lace and edging, of which he showed thirty-six specimens.* To-day descendants of these lace-makers, recounting the history as it has been handed down, state that one woman pricked the patterns for which she charged ten cents, and that another, acting as agent, traveled by stage-coach between Ipswich and Boston, often trading the lace in the farming districts for butter, cheese and eggs. How much these small earnings meant in the simple life of the sturdy New England women during the terrible years of the War of the Revolution is told in the story of one Ipswich lace-maker, a Mrs. Harris, who, by her industry, supported a family of five children for over three years during the imprisonment of her husband who refused to swear allegiance to the King. Harris was confined in Dartmoor prison and every six months when taken out to test his loyalty, would only reply, "Damn your King and Parliament too!"

An Ipswich pillow and an example of lace of this period are illustrated on Plate 21. The lace was of simple patterns appropriate for edging caps and handkerchiefs. The lace on Plate 15, figure A, a piece recently presented to the Metropolitan Museum, while of the same type, is of much more elaborate technique. This piece has a design based on the arms

*McMaster: *History of the People of the United States* (1918), vol. I, p. 299.

of the Washington family,—a spread eagle bearing a barred shield on its breast above which two crossed palms enclose a small field with a group of thirteen dots worked in *point d'esprit*, representing the thirteen original states.

The history of this lace represents it as the wedding-lace of Harriet Hillhouse who was born at Montville, Connecticut, in 1792, and who in May, 1814, married David Buel of Troy, New York, at Norwichtown, Connecticut, where she then lived. Elizabeth Mason Hillhouse, her mother, known traditionally as a skilled needlewoman and a designer of some merit, was a native of Lebanon, Connecticut.

Another piece of lace of this same pattern is illustrated by Mrs. Vanderpoel.* This, also a wedding lace, is said to have been made by Catherine van Houten who was born in Paterson, New Jersey, in 1806 and married in 1830; the lace of the eagle pattern trims the neck of the bodice while another piece, with a design of crowns, edges the sleeves. Miss Van Houton was educated at the private school of Miss de Lancey at Orange, New Jersey, where lace-making was part of the curriculum.

The popularity of Limerick lace—tambour work on machine net—and embroidered net, a needlecraft that developed rapidly after the introduction of machine-made Brussels net, was the direct outgrowth of an invention of Mr. Robert Frost who, about the year 1784, discovered the possibility of making net on a stocking machine; this was a coarse irregular mesh with oval openings made of cotton. The next step was the "point net." The machine for making this was perfected about 1804; it was similar to the stocking frame but had an extra device called a "point machine." This net was an hexagonal mesh in which the threads instead of being twisted were in long loops caught into each other; originally it was made in silk, but later in cotton.†

Of the same variety is the band of black hand-run net shown on Plate 21 originally owned by Mrs. David Stebbins who, prior to her marriage in 1811 to a New York merchant, was Anne Brown, and likewise the piece made by Elizabeth Peck of Woodbridge, Connecticut, who married Camp Newton in 1798. These hand-embroidered nets correspond very closely to the black bobbin-made laces of Le Puy, France, which Seguin dates 1780–1840.

Material resembling a fine fish net was occasionally used before the introduction of the machine-made fabric, and a dress of such net is preserved in the Lee Mansion at Marblehead, Massachusetts. Equally interesting in this connection is a silk wedding veil spun and netted by Martha Harness at the time of her marriage in 1817 to Isaac Darsh in Moorefield, Virginia.‡

The introduction of machine-made Brussels net, the mechanism for which was perfected toward 1814, was a death blow to the cottage industry of Ipswich where the Ipswich Lace Company was established in 1824, following close in the footsteps of Dean Walker who founded the first machine lace factory in Medway, in 1818. These commercial enterprises opened up a new era that brought to a close the romantic age of hand-made lace; an art which had its birth in the closing years of the renaissance and reached the zenith of its glory in the brilliant years of the eighteenth century.

*Vanderpoel: *American Lace and Lacemakers*, pl. 46.

†Examples of these nets may be seen in the Museum of Fine Arts, Boston. The above notes were obtained through the courtesy of Miss Gertrude Townsend of the Museum staff.

‡Described and illustrated by Mrs. Vanderpoel in *American Lace and Lacemakers*, pl 72.

THE DEVELOPMENT OF LACE COLLECTING IN AMERICA

LACE collecting as it is understood to-day is of comparatively recent origin; for while in the early days occasional pieces may have been acquired for the mere pleasure of possession, material so collected was not considered of sufficient importance to warrant special mention; and the circumstances, therefore, that stimulated such endeavor must remain unrecorded.

The field of America's first collectors was necessarily limited, for aside from natural history which held a wealth of incentive for the botanist, geologist and ornithologist, there was little or no material available. European importations included only staple articles; the silver and pewter treasures—so coveted by the modern collector—were still household effects in daily use, and the cherished Lowestoft of the mantel-shelf and corner cupboard had not yet passed from its original owners.

In Europe art had been in the making for centuries; America, on the other hand, with no background of guilds and their master craftsmen, no established schools of painting, no museums and few libraries, was still on the threshold of its history; and it is only within the past century that conditions have prevailed tending to awaken an interest in what might be termed the more broadening pursuits of leisure. Up to the nineteenth century the average American was too deeply occupied with the affairs of State and the daily routine of family life to consider non-essentials; but the invention of machinery, the introduction of steam navigation, the increase of international trade that built up fortunes on both sides of the Atlantic and made ocean travel more attractive, all served as contributing forces to awaken among Americans a taste for collecting.

With the development of the machine and the remarkable quality of its products, the market for hand-made fabrics declined, as did also the interest in household arts; and the loom and the lace-pillow were abandoned.

This was especially true in the little town of Ipswich where a thriving bobbin-lace industry had been for many years an accepted household art. With the establishment in the town of a machine lace factory many women who had made a living wage on the product of their pillows were forced to take up factory life; as a result the trained hand soon lost its skill, the inherited lace technique was no longer passed on to the younger generation, and the pillow, relegated to the attic, was supplanted by the frame for embroidering machine-made Brussels net that, like tambour work, became part of the curriculum of every young ladies' academy in the first quarter of the nineteenth century.

By the middle of the nineteenth century the products of the machine were so universally in the ascendant that at the time of the Centennial Exposition in 1876, hand-made fabrics and works of art were considered of secondary importance, contemporary literature commenting solely on the wonders of the mechanical exhibits. In spite of this widespread enthusiasm for the possibilities of the power-driven machine, there existed nevertheless among certain groups of thoughtful persons an appreciation of the fact that works of art and rich fabrics

woven by the patient craftsmen of earlier days contained a quality that could not be produced by mechanical means; and that work of such quality should be preserved as expressing the creative genius of the artist whose mentality controlled the medium in which he worked.

With the increase in European travel, the art of collecting developed rapidly; men collected books, prints and silver, while women turned more naturally to laces, fans and miniatures. English women had been in the field many years before lace-collecting was taken up in America; for it was in 1849 that Mrs. Maclean, the wife of an Irish clergyman, resolved to turn her "collection" to some practical use, and it was through her efforts that the people of her neighborhood were taught to make needlepoint, using as a model a piece of Venetian point which she allowed them to copy.

Toward the middle of the century international expositions* gained in popularity, and these not only stimulated trade, but encouraged travel that developed interest along artistic lines. In 1849 the French, who as early as 1808 had inaugurated local exhibitions as an encouragement to native industries, made a further advance by exhibiting at the London Exposition of that year a group of Chantilly and *point d'Alençon* laces, for which they received awards. In 1854 the patronage of the Empress Eugénie did much to stimulate a revival of the industry. At that time Her Majesty placed with MM Videcoq et Simon an order for "*un volant à tête, avec sa garniture, en point d'Alençon;*† with M. Lefébure of Bayeux, *un châle, en dentelle de Chantilly;*" and with MM. Pigache et Mallat, "*un volant également en dentelle de Chantilly.*" These laces were exhibited at the Paris Exposition of 1855 and were awarded the "*médaille d'honneur.*"

Other important expositions of this period were those of London in 1862, Paris in 1867, Vienna in 1873 and London again in 1874. It was at this latter exposition that a display of antique laces attracted the attention of the public; these, which were afterwards shown at the South Kensington Museum, were lent by Mrs. MacCallum, the wife of Mr. Andrew MacCallum, "an artist of high repute in London and a lady of unusual culture who had assembled a collection of laces and embroideries during her frequent sojourns in Italy and the Near East."

In 1877 this Collection came to America where it was placed on exhibition in the Metropolitan Museum of Art, then occupying the old building at No. 128 West 14th Street. The beauty of its specimens apparently proved a stimulus to incipient lace collectors; for from that time on there was an increasing tendency toward the acquisition of lace, not only as an accessory to costume, but as a possession to be treasured as a work of art. In 1879 the collection was purchased by an American lady and presented to the Museum,—an event of historical interest as it proved the initial step in the establishment of a collection that to-day stands second to none.

The interest aroused in the MacCallum Collection doubtless suggested the Exhibition of Laces arranged by a committee of prominent New York women in 1877–1878. This was one of the first exhibitions of laces lent from private collections.

But perhaps the greatest incentive to the study of lace in the past fifty years—in England as well as in America—was the *History of Lace* compiled by Mrs. Bury-Palliser and published in London in 1865; by the time this book attained its third edition it had many readers in America, and it still remains a classic.

Turning to American expositions, the Centennial held at Philadelphia in 1876 featured principally machine-made fabrics, France being the only country that exhibited a collection of purely hand-made laces,—*Chantilly, point d'Alençon* and *point d'Argentan*. Belgium was represented by *point appliqué*—Brussels pillow lace applied on machine-made net—while England showed only machine laces, principally those from Nottingham.

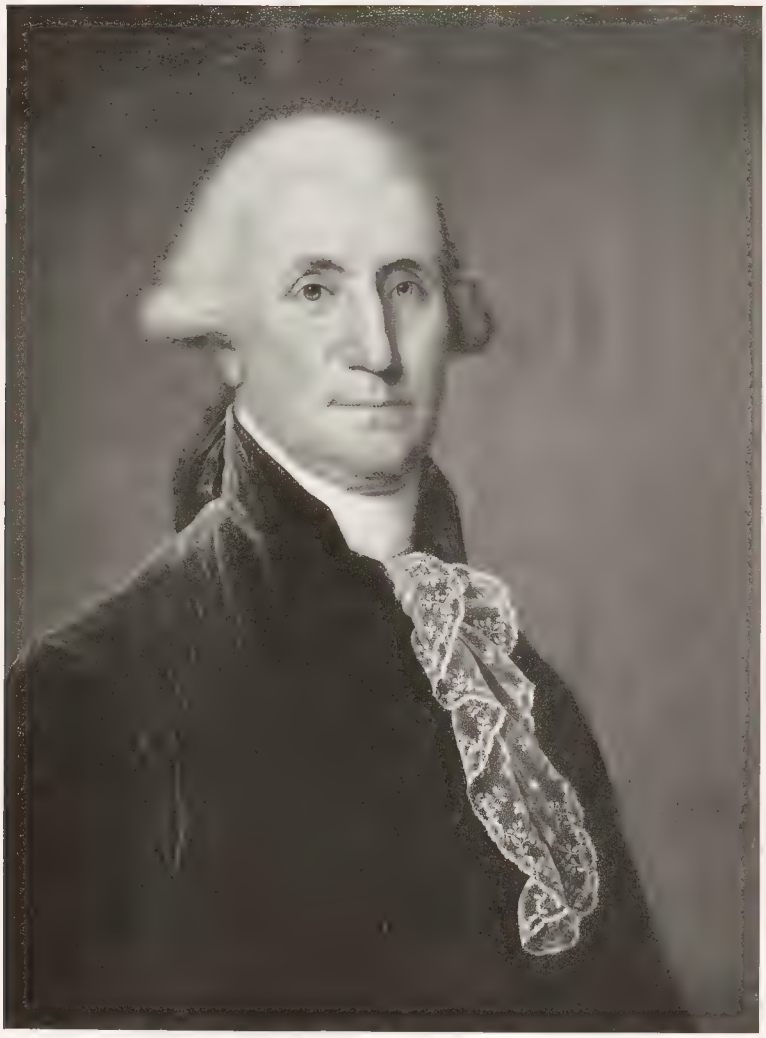
*For laces exhibited at the different Expositions cf. Palliser: *History of Lace* (1902) Index, item "Exhibitions," p. 516.

†Despierres, p. 156. Part of this garniture now owned by an American collector was exhibited at the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art in 1920.



12. COLLAR OF *point de Venise* WORN BY ROBERT LIVINGSTON DURING HIS TERM OF OFFICE AS COLONIAL JUDGE IN NEW YORK. ORIGINAL OWNED BY THE NEW YORK HISTORICAL SOCIETY, NEW YORK.

(TEXT PAGE 9)



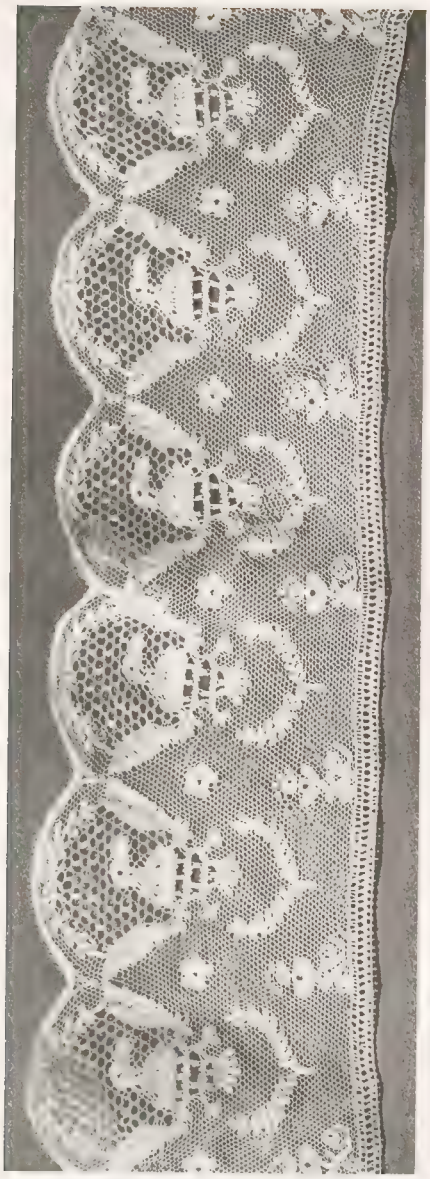
13. GEORGE WASHINGTON. FROM THE WERTMULLER PORTRAIT OWNED BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.

(TEXT PAGE 10)

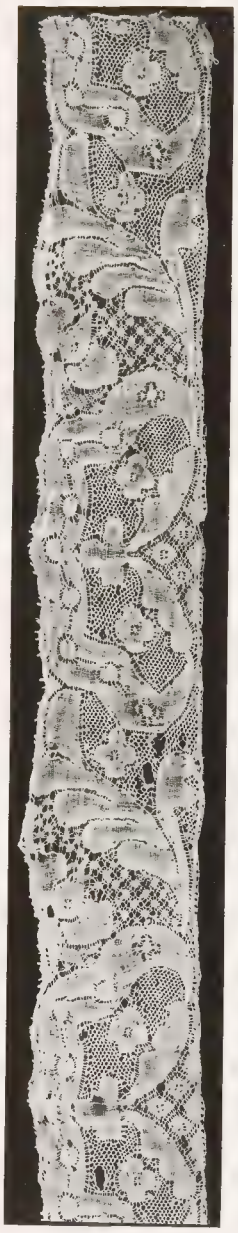


14. MRS. WASHINGTON. DETAIL FROM THE WASHINGTON FAMILY PAINTED BY EDWARD SAVAGE BETWEEN 1789–1796. ORIGINAL OWNED BY MR. THOMAS B. CLARKE.

(TEXT PAGE 11)



A



B



C

15. A. BOBBIN LACE WITH THE WASHINGTON ARMS. ORIGINAL OWNED BY THE METROPOLITAN MUSEUM OF ART.

B. MECHLIN LACE ONCE WORN BY MRS. WASHINGTON. ORIGINAL OWNED BY THE MUSEUM OF FINE ARTS, BOSTON.

C. WOVEN LACE WITH PATTERN EMBROIDERED IN OUTLINE. ORIGINAL, INHERITED FROM FRENCH HUGUENOT ANCESTORS OF THE GLOVER FAMILY, OWNED BY THE METROPOLITAN MUSEUM OF ART, NEW YORK.

(TEXT PAGE A B, 11; C, PAGE 4)



A B C

16. A. BRUSSELS BOBBIN LACE FROM A SHIRT RUFFLE WORN BY DR. SAMUEL PAYNE OF WORCESTER, MASSACHUSETTS, WHO WAS DRUMMED OUT OF TOWN DURING THE REVOLUTION FOR HIS LACK OF PATRIOTISM. ORIGINAL OWNED BY THE ESSEX INSTITUTE, SALEM.

B. BRUSSELS *point d'Angleterre* FROM THE SHIRT RUFFLES OF COLONEL STEPHEN SKINNER WHO WAS MARRIED IN 1761. ORIGINAL OWNED BY MRS. CALEB LORING, BOSTON.

C. *Point d'Alençon* ONCE THE PROPERTY OF MRS. HANCOCK, WIFE OF JOHN HANCOCK, THE PRESIDENT OF CONGRESS IN 1776. ORIGINAL OWNED BY MR. CHARLES S. GREENOUGH OF BOSTON, IS IN THE MASSACHUSETTS HISTORICAL SOCIETY.

(TEXT PAGE 11)



17. Annie Fairchild Bowler. painted by john singleton copley probably about the time of her marriage to judge metcalf bowler of newport, rhode island, in 1750. judge bowler was chief justice of the supreme court in 1776. original owned by mrs. john callendar livingston (louise bowler), great granddaughter of annie fairchild bowler.

(text page 11–12)



18. Jane Lucas Brown. painted by joseph blackburn. original owned by mrs. charles howland russell. mrs. john brown—nee jane lucas—was born in saint malo, france, in 1679 and came to newport, rhode island, about 1691 where in 1717 she married captain john brown, a wealthy merchant.

(text page 12)



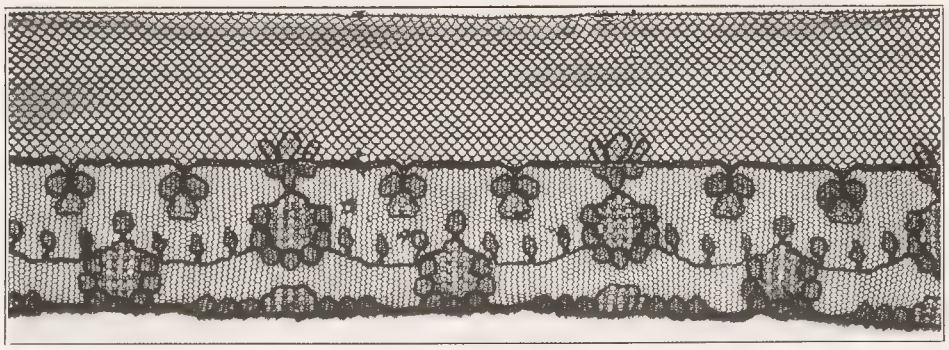
19. Matilde Stoughton de Jaudenes (1778–1882?), painted by Gilbert Stuart. Original owned by the Metropolitan Museum of Art, New York. Miss Stoughton, the daughter of Jean Stoughton of Boston, married in 1794, the Spanish charge d'affaires Josef de Jaudenes.

(text page 13)

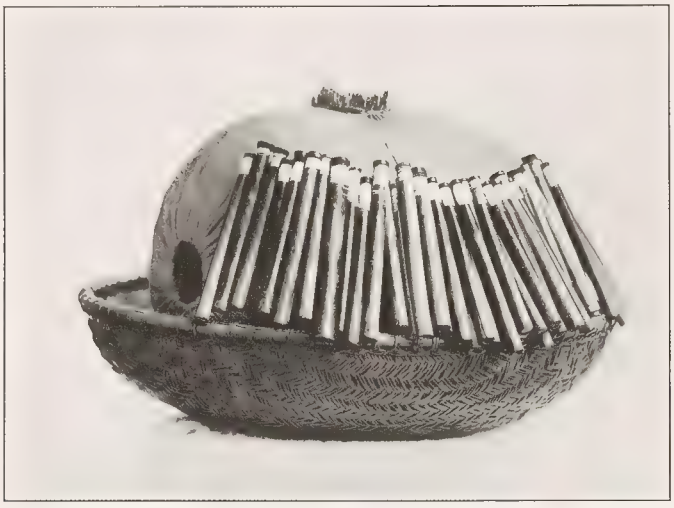


20. Mrs. Daniel Denison Rogers (1753 1791). Painted by John Singleton Copley after he went to London in 1774. Original owned by Miss A. P. Rogers of Boston. A copy by Mrs. W. C. Cabot of Boston.

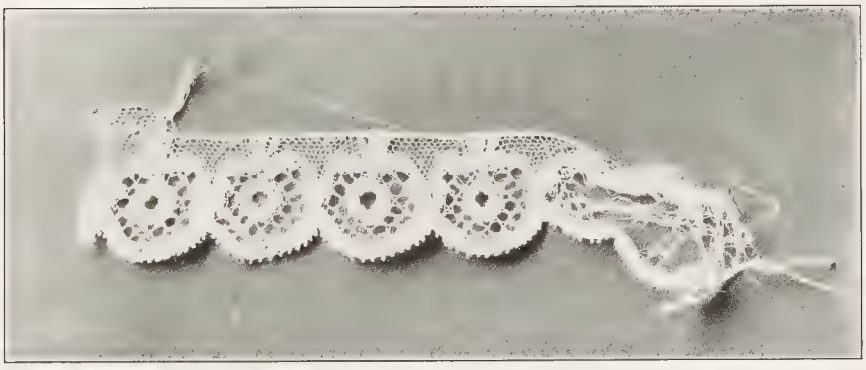
(text page 12)



A



B



C

21. A. BLACK LACE, HAND-RUN NET, WORN BY MRS. DAVID STEBBINS OF NEW YORK WHO WAS MARRIED IN 1811. ORIGINAL OWNED BY MISS IRENE BIGELOW, NEW YORK.
B, C. LYDIA LAKEMAN LACE PILLOW AND IPSWICH LACE. ORIGINALS IN THE ESSEX INSTITUTE OF SALEM, MASSACHUSETTS, ARE OWNED BY MISS SARAH E. LAKEMAN OF IPSWICH.

(A. TEXT PAGE 14; B, C, PAGE 13)

The interest in hand-made lace from the collector's point of view existed as yet only among a few scattered enthusiasts; and in this exposition the laces exhibited included no antique fabrics, simply contemporary commercial work. Seventeen years later, however, at the World's Columbian Exposition held at Chicago, Illinois, in 1893, a decided progress in artistic development was noticeable. At that time a committee of New York women, with Miss Catharine A. Newbold as Chairman, assembled a loan collection of antique laces, numbering some two hundred pieces, which proved one of the most interesting exhibits of the Women's Building.* Two years later, in 1895, many of these laces were shown in an Art Loan Exhibition arranged in the Ortgies gallery, Fifth Avenue and Thirty-fifth Street, for the benefit of a New York charity.

At the time of the Jamestown Tercentenary Exposition held at Hampton Roads, Virginia, in 1907, the Massachusetts Society of Colonial Dames prepared an exhibit of laces and embroideries associated with the so-called "colonial" period. Fifteen different owners were represented in this collection, and the laces, numbering some sixty pieces, were principally English and Flemish bobbin work, French blondes and embroidered nets.†

The Metropolitan Museum of Art was the first in the field to organize a permanent collection of lace for the benefit of the public, a movement that owed its inception, as above stated, to the gift of the MacCallum Collection in 1879. To this initial gift were added the bequests of Mrs. John Jacob Astor in 1886 and a few years later those of Mrs. Robert L. Stuart, Mrs. Augustus Cleveland and Mrs. A. M. Winters, while increasing interest was indicated in 1900 when a number of English and Irish laces were presented by the Misses Schuyler whose untiring efforts for the preservation of native monuments will always prove a stimulus to students of Americana.

As yet, interest in the subject from a scientific standpoint was confined to a limited field; it was still simply the beauty of the fabric that appealed to people in general. A marked educational advance, however, was made about this time when a group of fine laces and linenworks, lent by Mrs. James Boorman Johnstone and the Misses Johnstone, was arranged and labeled by Miss Catherine A. Newbold whose scholarly knowledge of lace technique enabled the Museum for the first time to offer a comprehensive display of lace illustrating its historical development.

The year 1905 inaugurated a period of great activity in this department of the Museum. It was during this year that Miss Margaret Taylor Johnstone, assisted by Miss Mary Parsons, made a classification of lace in the Museum, which classification, enlarged and perfected, was accepted by Sir Caspar Purdon Clarke, Director of the Museum in 1906. In that particular year the foreign market had offered unusual opportunities for acquiring exceptionally fine examples, and Miss Johnstone, who had returned to Paris, sent over a case of lace containing four hundred specimens purchased through a fund established by Mrs. Robert W. de Forest. At this time, also, gifts were received from Mrs. James Boorman Johnstone and the Misses Johnstone and from Mrs. Edward Luckemeyer, Miss Reubell, and others living in Paris. In the following spring Madame Stephanie Kubasek of Vienna came

*Those who lent laces for the Chicago Exposition were the following: Miss Lucilla Allen, Mrs. William H. Aspinwall, Mrs. P. T. Barlow, Mrs. John Bensusan, Mrs. Bird, Mrs. Henri Braun, Mr. P. M. Bryson, Mrs. Charles Chandler (Philadelphia), Mrs. H. Eugene Coe, Mrs. Dwight Collier, Mrs. Edward Crosby, Mrs. Bayard Cutting, Mrs. R. W. de Forest, Mrs. R. H. Derby, Mrs. A. M. Dodge, Mrs. Drexel, Mrs Loyall Farragut, Miss Furniss, Mrs. Theodore Gibbs, Mrs. Frederick Goodridge, Mrs. John C. Green, Mrs. A. S. Hewitt, Miss Eleanor Hewitt, Mrs. Henry C. Howells, Mrs. William Iselin, Mrs. J. B. Johnston, Mrs. Frederic R. Jones, Mrs. William Kent, Mrs. Lathrop, Mrs. John Minturn, Mrs. J. Pierpont Morgan, Miss Pierpont Morgan, Mrs. Newbold Morris, Mrs. Jose Ma. Munoz, Mrs Newbold, Mrs. Niles, Miss A. V. R. Ogden, Mrs. d'Oremieulx, Mrs. J. W. Pinchot, Mrs. John V. L. Pruyn, Mrs. George Robbins, Mrs. J. West Roosevelt, Mrs. Sampson, Mrs. F. Hopkinson Smith, Miss Emily Tuckerman, Mrs. Vanderbilt, Mrs. Alexander Van Nest, Mrs. George Waddington, Miss Julia Welles, Miss Mary White, Miss M. Louise Wilkinson (Buffalo), Mrs. Eben Wright.

†Those who lent laces for the Jamestown Exposition were the following: Mrs. Caleb Loring Cunningham, Miss G. G. Eaton, Mrs. W. C. Endicott, Mrs. James A. Garland, Mrs. John Chipman Gray, Mrs. William Caleb Loring, The Misses Loring, Mrs. J. H. Morison, Mrs. Ellis L. Motte, Mrs. T. F. Richardson, Mrs. Joseph Ballister Russell, Mrs. W. W. Vaughan, Mrs. Barrett Wendell, Mrs. Andrew C. Wheelwright, Mrs. Alexander Whiteside.

over to America to supervise the installation of the augmented collection, and the new gallery set aside for its display was opened to the public in May, 1906.

From this time on the Museum's collection which now numbers over four thousand pieces increased steadily. Between the years 1906 and 1917 many important bequests were recorded: those of Mrs. August Belmont, whose laces were presented by Mr. Samuel S. Howland, legatee; Mrs. Hamilton Cary; Mrs. Henrietta Seligman; Mrs. Philip S. Van Rensselaer and Mrs. Laura F. Hearn. Two outstanding gifts during this period were the large collection presented by Mrs. Magdalena Nuttall in 1908 and the Arthur Blackborne Collection given by a number of friends of the Museum in 1909. In 1910 several important pieces were added by Mrs. Robert W. de Forest.

The Museum of Arts and Decoration at Cooper Institute has a group of laces assembled by the Misses Hewitt. This Collection, dating from 1898, numbers over eight hundred pieces, and comprises many beautiful specimens both in quality and design.

In the Brooklyn Museum the Department of Lace and Embroidery was founded by Mrs. William Henry Fox in 1915. Shortly after it was organized the Ella C. Woodward Fund was established by Colonel Robert B. Woodward who, until the time of his death, retained an active interest in the development of this branch of museum work, contributing special gifts for the purchase of important additions such as were acquired in the Besselièvre Collection of one hundred and sixty-five exceptionally fine pieces and others from the d'Avaray Collection. With the nucleus of the collection thus assured the contribution of valued specimens increased rapidly until to-day the department is regarded as one of the important educational features of the Museum.*

The Boston Museum of Fine Arts was next to organize an exhibition. This was inaugurated by Mrs. George W. Wales who in 1881 presented a group of about one hundred pieces. In 1883 the collection of Mr. J. W. Page numbering some one hundred and fifty specimens was added, and in 1889 the bequest of Mrs. Turner Sargent which included many representative examples. Dr. Denman Ross has also given liberally. With increasing interest this collection has grown steadily until to-day it is one of the finest in America.

The laces that form the collection of the Art Museum of Springfield, Massachusetts, were purchased in Venice between 1884 and 1886 by Mrs. George Walter Vincent Smith and presented to that institution by her in 1896. There are in all about one hundred choice pieces among which are many beautiful specimens of Italian cutworks and needlepoints.

Two interesting collections formed in New England within the past ten years should not be overlooked: that of the Rhode Island School of Design in Providence, a group of one hundred and twelve specimens, many presented by Mrs. Gustav Radeke; and the collection in the Wadsworth Athenæum at Hartford, Connecticut, bequeathed by Mrs. James W. Pinchot in 1914 in memory of her mother, Mrs. Amos R. Eno, which was augmented later by a second group of laces, the gift of Lady Alan Johnston, Mrs. Pinchot's daughter.

The Collection in the Pennsylvania Museum in Fairmount Park, Philadelphia, dates from 1882 and owes its inception to the interest of Mrs. Bloomfield Moore and Mrs. John Harrison, who was Honorary Curator of the Lace Collection until the time of her death, about 1885. After the Chicago Exposition in 1893 the Museum purchased part of the Italian exhibit brought over by the Contessa di Brazza, and in 1895 a small number of pieces was added through the bequest of Mrs. Frederic Graff. Philadelphia also has a very representative collection in the Drexel Institute.

Cincinnati ranks next in date, the Museum Association of that city having purchased in

*Among those who have been interested in the development of the collection aside from Colonel Woodward, are: Mrs. John W. Alexander, Mrs. Peter Townsend Austen, the late Mrs. Frederick Bellamy and Mrs. Helen Foster Barnett, The Misses Cullen, Mrs. William Henry Fox, The Haslett Estate, Mrs. William H. Moore, Mrs. Joseph Pennell, Mrs. W. Sterling Peters, Miss R. A. Polhemus, Mrs. Frederic B. Pratt, Mrs. William A. Putnam, Judge Townsend Scudder, the late Mrs. Alfred T. White, Miss Mary Blackburne Woodward, Mrs. Albert Blum.

1883 an important group of laces through the coöperation of Sir Philip Cunliffe Owen, Director of the South Kensington Museum, London. This collection which was assembled through the instrumentality of Sir Philip by Madame Fulgence, a French connoisseur, numbers among its pieces many unusually fine examples.

While Washington, the seat of our National Government, and a center that attracts Americans in every walk of life, had its Corcoran Gallery, its two museums, the National and the Smithsonian Institution, were, prior to 1908, given over almost entirely to exhibits dealing with material associated with the study of American natural history and the American Indian, to war and historical relics; a department of decorative arts was yet to be developed. With this in view Mrs. James W. Pinchot, an enthusiastic lace collector, assembled a committee of prominent Washington women, among whom were Mrs. Henry Kirke Porter, Mrs. Richard G. Lay and Miss Emily Tuckerman.* Through the efforts of these ladies a large gallery in the old National Museum was set aside for the display of laces and textiles, and it is to their initiative that Washington owes the inauguration of this important branch of decorative arts, which it is to be hoped will be further developed although the founders are no longer there to bestow upon it their devoted care.

With the recent bequest of the Clark laces to the Corcoran Gallery, Washington adds still another attraction to its many and varied collections. The late Senator Clark was an enthusiastic collector, and bought lavishly of Italian needlepoints and Flemish pillow laces of which he had beautiful examples.

The Chicago, Minneapolis, and Cleveland Museums have been fortunate in numbering among their supporters many patrons interested in lace, and as a result these museums have fine collections. At Detroit only a beginning has been made. The first gifts received were in 1919, and a group of forty specimens marks the advance made during the past six years.

On the Pacific coast Mrs. Zelia Nuttall and Mrs. Phoebe A. Hearst were pioneer collectors. In 1921, the Art Association of Portland, Oregon, inaugurated a permanent display of laces and textile fabrics in a gallery presented by Mrs. Frederick B. Pratt in memory of her mother, Mrs. W. S. Ladd, whose laces formed the nucleus around which the collection is being developed.

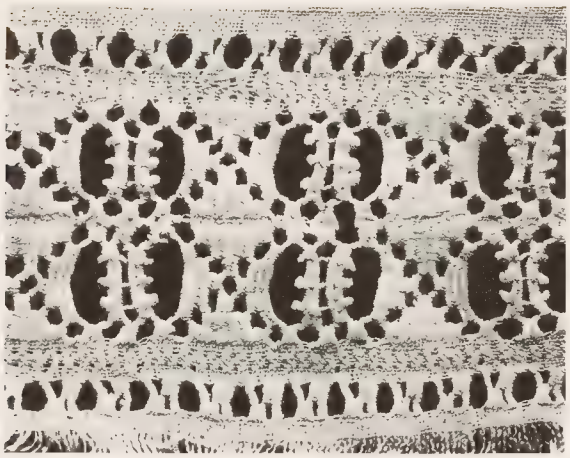
In California the De Young Memorial Museum in San Francisco has a representative exhibition. Recently the University of California at Berkeley established summer courses in the history of lace and needlework supplemented by exhibitions of laces and embroideries from the collections of Mrs. Gino Speranza and Miss Marian Hague. The traveling collection of the Needle and Bobbin Club has also been exhibited in California, and in the spring of 1922 the State Teachers' College at Santa Barbara exhibited a collection of laces, embroideries and brocades lent and arranged by Mrs. William H. Bliss, which also included laces lent by Mrs. C. H. Gould.

Mention should be made also of the development of traveling collections which have proved of exceptional educational value. One of the first of these, although limited in scope, was a group of textiles and laces lent by the Museum of Fine Arts in Boston to the Corcoran Gallery in Washington. In 1919 through the generous coöperation of the late Mrs. J. Pierpont Morgan, a traveling collection of lace was organized by the Needle and Bobbin Club. This group, which is circulated by the Federation of Arts, has reached many remote districts where there is little material available for study purposes and has proved a great boon to teachers and students. A similar collection presented to the Metropolitan Museum of Art by Lady Alan Johnstone in memory of her mother, Mrs. James W. Pinchot, has been made available to local schools.

*Others who interested themselves in developing this collection were: Mrs. A. E. Bates, Miss Martha C. Codman, Mrs. J. Cropper, The Misses Draper, Mrs. James Harriman, Mrs. Robert Hitt, Mrs. Livingston Hunt, Mrs. Frederick A. Keep, The Misses Long, Mrs. Thomas Nelson Page, Mrs. John Biddle Porter, Mrs. Whitelaw Reid, Mrs. Thomas F. Richardson, Mrs. W. A. Slater, Miss Emily G. Storrow, Mrs. J. J. White, Mrs. Norman Williams.

Thus at the close of the first quarter of the century in an age fraught with commercialism and power-driven machinery, we have, in increasing numbers, store-houses of treasures brought within reach of those whose contracted vision, centered upon the things of to-day, may gain a broader horizon in contemplating the exquisite craftsmanship developed in an age unhampered by the rush and turmoil of modern life.

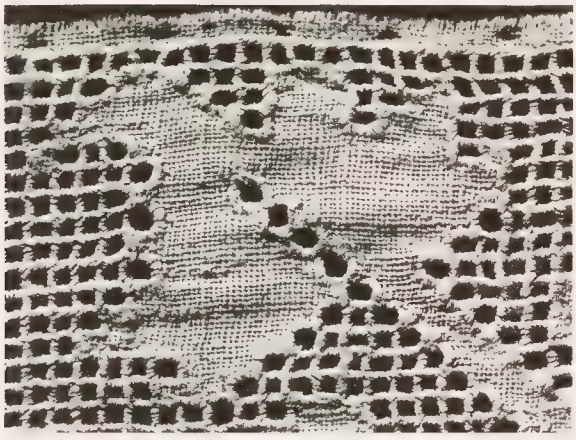
FRANCES MORRIS.



A. *Tela sfilata:* WEFT THREADS DRAWN OUT, WARP THREADS OVERWORKED WITH WEAVING STITCH LIKE TAPESTRY.

B. *Fili tirati e ripresi,* OR *Lacis:* GROUPS OF WARP AND WEFT THREADS DRAWN OUT; PATTERN DARNED IN AND THREADS OF THE BACKGROUND OVERWORKED.





C. *Fili tirati tela lasciata:* GROUPS OF WARP AND WEFT THREADS CUT AT THE EDGE OF PATTERN—WHICH IS LEFT IN THE ORIGINAL LINEN—AND THE THREADS OF THE BACKGROUND OVERWORKED WITH THE WINDING STITCH.

22. LACE TECHNIQUE, DRAWNWORK

ORIGINALS IN THE METROPOLITAN MUSEUM OF ART.

DESCRIPTIVE NOTES

PLATE I

COVER (DETAIL)

Drawnwork: Fili tirati. Italian, Sicilian, XVI Century*

INVENTORIES and sumptuary laws of the fifteenth century include many references to household linens prior to the introduction of the simpler type of linenwork such as is shown in this illustration, a detail of drawnwork which originally formed part of a cover or bed-hanging. Among the many documents quoted by Mme. Ricci,† none gives a clearer idea of the extravagant taste of the Venetians than the edict issued under date of March 19, 1530, concerning the ornamentation of rooms and beds; under this enactment these luxurious householders were no longer permitted to have "upper and under sheets and pillows trimmed with silk and gold, silver, gems, pearls, embroidery, or silver work or worked *de ace a ago* (thread and needle)." It was laws such as this that increased the interest in elaborate white work, embroidered linens from which developed the exquisite drawn and cut-works and eventually Venetian needlepoints of the sixteenth century. The unusually fine pattern of this piece, with its curved and inverted horn motives, reflects the same elegance in line and scale that is so a part of all Italian ornament of the late Renaissance.

Punto tirato,—Italian drawnwork, has three different techniques: *tela sfilata; fili tirati e ripresi* or *lacis; fili tirati tela lasciata.*

Tela sfilata. This is the simplest and possibly the earliest form as it seems to have been derived from the Near East. In this only the weft threads are drawn out and the remaining warp threads are used as a foundation for a weaving stitch resembling tapestry work; a technique found in Coptic fabrics of the early Christian era, in the embroideries of Persia and in the Khilim weaves of Asia Minor. It often appears in narrow bands edging the *mihrab* in the pocket prayer rugs of the Near East and also in Italian linens. In northern Europe it is found in Scandinavian and Danish work. (cf. Plate III, fig. B.).

Fili tirati e ripresi, or *lacis.* In this counted threads of the warp and weft are drawn out the entire length and breadth of the piece, the remaining threads over-worked to form an open background, and the design worked in with the cloth stitch—*punto a tela*—as in modern filet. In the completed work the pattern has a crêpe-like texture quite different from the smooth surface of the pattern where the design is left in the original linen as in the *tela lasciata* type; also there is no raised outline such as is found in *fili tirati* where the cut threads have to be fastened at the edge of the pattern. Many writers use the term *lacis* as synonymous with *filet,* the knotted and darned net. Seguin, Despierres and Laprade, however, define the term as drawnwork of the above technique.

Fili tirati tela lasciata. This term literally translated means: threads drawn, cloth left; that is, as is illustrated in this piece (Plate I), the threads are drawn from the part that is to form the background, while in the part that is to be the pattern the linen is left intact. In this process certain groups of

*Drawnwork: It., *punto tirato; tela sfilata; fili tirati e ripresi; fili tirati tela lasciata.* Fr., *point tiré, lacis.* Ger., *durchbrucharbeit.*
†Ricci: *Antiche trine Italiane* (1908), vol. 1, p. 19; (English edition, 1913), vol. 1, p. 8.

counted warp and weft threads in the background are carefully cut at the edge of the pattern; these are then drawn out and the remaining threads over-worked with the winding stitch. As a result a field of small open squares gradually emerges that, in the completed work, throws into marked contrast the plain linen surface of the design.

In the eighteenth century a drawnwork of fine linen was developed that followed closely the lace patterns of the period, a type of work resembling the modern "shadow" embroidery. Elaborate borders of this trimmed ecclesiastical vestments of the day, and it is now sometimes referred to as "church lace." It was, however, equally popular for neck kerchiefs and sleeve ruffles in northern Europe, where it is variously classified as *point tiré de Dinant*, and Tondern lace.

Original in the Metropolitan Museum of Art, New York. Other pieces of the same in the National Museum, Washington, D. C., and in the Wadsworth Athenæum, Hartford, Connecticut.

PLATE II

UNFINISHED APRON (DETAIL)

Needlepoint: Cut-linenwork and Embroidery. Italian, XVI Century*

THE linenwork of this apron, here given in detail to show the various stitches, is closely allied to that illustrated on the preceding plate but is much more elaborate in its decorative needlework. In this not only are threads drawn out, but small squares of the linen have been cut away in places and the open spaces filled with a rectangular pattern (reticello) built up of compact rows of buttonhole—*point noué* or *punto a festone*—combined with the matting or weaving stitch. Three different stitches appear in the embroidery: the satin stitch, *punto reale;* the curl stitch, *punto riccio;* and the square stitch, *punto quadro;* the latter shown in the delicate outline that frames the openwork squares. In the unfinished part of the apron—the upper right-hand corner of the illustration—the process by which the work developed can be traced from the drawing of the threads to the completed pattern; and as in the piece illustrated on Plate I, every detail follows closely the counted threads of the linen foundation.

*Cutwork: It., *Punto tagliato;* Fr., *Point coupé;* Ger., *Doppeldurchbrucharbeit.*

PLATE III

THREE BORDERS

Needlepoint. XVI—XVII Centuries

FIGURE A. CUT-LINENWORK (PUNTO TAGLIATO) WITH RETICELLO AND EMBROIDERY. ITALIAN, SIXTEENTH CENTURY. The embroidered field of this border which is finished with narrow bands of needlepoint, is worked in *punto reale* and *punto riccio*. A similar band of cutwork is shown in Bronzino's child portrait of Marie de Medicis (1573–1642).

FIGURE B. BAND FROM AN APRON OR A PILLOW-CASE. CUT-LINENWORK. DANISH, SEVENTEENTH CENTURY. In this piece there is none of the raised work familiar in Italian and French embroidery, and the openwork squares of needlepoint are more compactly filled with stitches. The design of confronted angels, birds, griffins and sirens is worked in a flat satin stitch patterned in small blocks. A similar fabric from Malmohuslan, Sweden, is illustrated in *Gammel Allmogesloejd fran Malmoehus Laen* (vol. vi, fig. 316), a recent publication on Swedish lace.

FIGURE C. BORDER OF RETICELLO AND PUNTO IN ARIA. ITALIAN, EARLY SEVENTEENTH CENTURY. In this band of needlepoint, all that remains of the original strip of linen from which it was worked are the four narrow, tape-like bands worked in *punto quadro* which edge the field pattern, and the vertical bars that form the sides of the squares. This piece is interesting as illustrating the transition from the geometric reticello patterns to the floral type such as were designed by Parasole in the late sixteenth and early seventeenth centuries when the linen was still being used as the foundation of the work.

Punto tagliato (cutwork). In *punto tagliato* as in *punto tirato* (drawnwork), certain threads of the linen were removed by drawing out or cutting to produce open spaces for decorative lace stitches. So far as is known, Matthio Pagan's *Ornamenti*, printed in 1542, was the first pattern book designed exclusively for this work; it may be assumed, however, that elaborately embroidered linen was even then a highly developed art as it is found in paintings of a much earlier date. The exact sequence in which these early techniques developed can be merely a matter of conjecture, but the opinion of Signora Carolina Amari is doubtless correct, that *tela sfilata* (drawnwork) being the simplest would naturally be the earliest type.

Reticello. From the Italian *rete*—a net. The first pattern book to mention this work is *Vecellio*, a volume published in 1591, although the famous Sforza inventory of 1493 uses the term as applied to the trimming on sheets.

The process of making reticello, which, like drawnwork and cutwork, starts with a piece of linen, required a piece of parchment or other stiff material back of the cloth to support the threads that formed the framework of the pattern: another step in the development of lace-making. The desired open spaces were then cut from the counted threads of the warp and weft, which resulted in an open field quadrangular in form. It was owing to this that the early needlepoint laces were always worked in geometric patterns, usually the star or wheel device, as the design was necessarily based on supporting threads that followed the simple divisions of a square.

Punto in aria. The term *punto in aria*—a stitch in the air—is preëminently associated with that type of early Venetian needlepoint in which the geometric pattern has given way to a scrolling leaf device. The term appears first in the pattern book of Giovanni Antonio Taglienti, published in 1528, but is there applied to an embroidery stitch, the author simply referring to the "*punto in aere*" as one of the many stitches in which the designs might be executed. In describing the process of working this stitch Signora Ricci states that the stitch is caught to the foundation or edge of the fabric and woven "in the air" instead of being embroidered into the material itself.

In the process of its evolution the design was first traced on a piece of parchment which was basted onto a cloth backing; a single thread was then laid on the outline of the design, and this thread, lying

loosely on the surface of the pattern, was next fixed in place by a couching stitch which passed over the outlining thread and through the parchment and cloth backing. This accomplished, the various details were then filled in with the simple buttonhole stitch or some ornamental stitch—later technically defined as "*jour*" or "*mode*" as the art developed—the stitches being woven within the outlining thread of the pattern over the surface of the parchment and not attached to it. When the work was completed the couching threads that held the original outlining thread of the design in place were cut by running a sharp knife between the parchment pattern and the cloth backing, and the finished lace was thus released from its surface.

PLATES IV–V

COVER

Fine Linen With Embroidery and Reticello. French or Italian, XVI or Early XVII Century

THE linen of this exceptional cover is of the finest quality, probably a Flemish weave. The embroidery, which follows Italian models, combines in its pattern the flat satin stitch—*punto reale*—and the delicate scrolling stitch—*punto riccio*. The variety of motives, the recurrent *fleurs de lys* and the heraldic device in the design would suggest French origin, although the work may have been produced in Venice for a French patron. The reticello border is of the same type as those found in the Parasole pattern book of 1616,* and recalls the laces pictured in the engravings of Abraham Bosse, whose *Return from the Christening* so vividly portrays that picturesque period in the seventeenth century when the extravagant use of lace led to the enactment of sumptuary laws that produced the famous *Révolte des Passements*.†

While in the first half of the seventeenth century Venice was the principal source from which the courts of Europe derived their needlepoints, there were, nevertheless, many places in France where lace was being made that could compete successfully with the imported fabric, and the principal centers at that time were Alençon and Sedan; Alençon, however, seems to have held first rank, as Madame Despierres refers to an instance when, in 1645, a member of the court, François Chevallier, "*greffier du Conseil souverain du Roy,*" resident at Sedan, placed an order with Madeleine Besnard of Alençon for four "*aulnes de grande dentelle de point coupé,*" for which she was to receive sixty livres per yard, the lace to be made according to sample submitted, which, it may be assumed, was Venetian.

The skill of the Alençon workers was without doubt due to the fact that its château had always been closely associated with the court, and that in two instances, at least, it had had as its chatelaine members of the nobility who instructed the women of their households in the art of the needle. While there is nothing to-day at Alençon to suggest the château life of these earlier days—the Revolution having demolished the historic building—there is, however, in its little Museum a single case of lace where one may linger over a few treasured fragments of embroidery and a small bit of *point coupé* that are said to have been made by the women of the court of Marguerite de Valois (d'Angoulême) who in 1509 married Charles IV, Duc d'Alençon.

An interesting side light on life at this château in the days of Catherine de Médicis is recorded by Madame Despierres, who is of the opinion that Alençon owes its supremacy in needlecraft to the influence of this Italian queen. This author writes as follows:

"C'est à l'influence de la cour que nous devons attribuer le goût que l'on prit à Alençon pour les ouvrages de luxe. Catherine de Médicis ne fut assurément pas étrangère à l'introduction du point coupé à Alençon; Charles IX lui avait donné, en 1559, le duché d'Alençon pour partie de son douaire. Il est probable que, dans les séjours qu'elle fit au château d'Alençon, Catherine de Médicis sût inspirer aux femmes de ses officiers l'amour d'un travail qui, d'après quelques auteurs, lui était très familier."‡

In this connection the same author also states that in 1609 Henry IV mortgaged the château to the Duke of Wirtemberg who for seven years—until the property was restored to the crown by Marie de Médicis in 1611—garrisoned it with men and officers, many of whom married French women; and it is to this fact that she attributes not only the introduction of German thread, which was very popular among French lace-makers at that time and much in demand for the fabrication of *point coupé*, but as well the circulation of Siebmacher's pattern book published in 1601.

At the beginning of the seventeenth century, pattern books had already been in circulation for seventy-five years, although the earliest were, of course, for embroidery.

*Cf. Parasole: *Teatro Delle Nobili et Virtuose Donne* (1616): *Lavori di ponto reticella*, pls. 5–8, 10, 12, 21.

†A poem dedicated to Mademoiselle de la Trousse, cousin of Madame de Sévigné, and probably written by one of her coterie. Published in Paris in 1661. cf. Palliser (1902), p. 40, note 58.

‡Despierres: *Histoire du Point d'Alençon*, pp. 54–55, notes 1, 3.

PLATE VI

COVER

Needlepoint: Reticello and Pierced Linen. Italian, XVI Century

THREE steps in the evolution of *punto in aria* are illustrated in the pattern of this interesting cover: first, the simple wheel and star device, the conventional geometric type of the *reticello*, built up on the cross threads of an open square; second, the gradual tendency to abandon this geometric type, shown in the lobe-shaped figures made up of close rows of buttonhole stitches extending out and beyond the cross threads in the open squares; third, the fully developed *punto in aria* found in the archaic bird, the horseman* and the almost naturalistic floral spray. It was in this way that the geometric patterns gradually gave way to the greater freedom of the *punto in aria;* the lace-maker, becoming more expert, discarded the foundation threads of the linen such as are clearly shown crossing the large open squares in this piece, thus evolving patterns which in their later development became the Renaissance scroll of the Venetian point. The points on the edge are in *punto in aria.*

In Italy pierced linen-work such as is found in this cover is called, *tela forata* or *punto di traforo* (from *traforare,* to pierce). This work which recalls the mode for costumes of slashed silks and velvets reflected in contemporary portraits of the sixteenth century is also of frequent recurrence in Spanish linens; but in Spanish work the lace stitches in the open spaces are much heavier.

*Cf. Overloop: *Une Dentelle de Bruxelles de 1599,* in *Lescure Collection* in *Les Arts,* no. 78, June, 1908, p. 19.

PLATE VII

COVER

Needlepoint: Cut-linenwork and Reticello, Edged With Bobbin Lace. Italian, Early XVII Century

THE field of this cover, a work of Italian inspiration which might have been produced in Italy, France or Spain, is made up of alternate squares of filet and cut-linenwork combined with *reticello*. The filet, which is of exceptional quality, is patterned in the simple darning or cloth stitch,—*punto a tela*. In the needlepoint squares the archaic figures suggest the patterns of Vecellio. The edging is of pointed bobbin lace such as was made in Venice in the late sixteenth or early seventeenth century. Similar patterns are found in Parasole's *Teatro Delle Nobili et Virtvose Donne*, published in 1616.

PLATE VIII

COVER

Needlepoint: Cut-Linenwork, Reticello and Punto in Aria. English (?) Early XVII Century

ENGLAND'S preëminence in needlework is attested in her monumental ecclesiastical embroideries of the thirteenth century; but her linenworks of the sixteenth century never attained the delicacy of those produced in Venice.* The cover illustrated in this plate has a texture quite unlike that found in the *punto tagliato* of Italy, due to a difference in the thread and a less delicate technique which gives a heavier and more opaque finish. The border, while of the same period, may not have been designed originally for this piece as the corner ornaments usually found in covers of this type are here omitted.

The first book of patterns designed for English workers was published by William Vosterman of Antwerp between the years 1514–1542; and, so far as is known, the first English pattern book, a reprint of the Vinciolo, was published in London by J. Wolfe and Edward White for Adrian Poyntz in 1591.† Séguin cedes to England priority in the development of cutwork, and Mrs. Palliser furnishes evidence of its having been in general use there during the reign of Henry VIII.

*This same type of needlepoint is shown in Gerard Honthorst's portrait of James Harrington in the National Portrait Gallery, London, no. 513.

†Cf. Morris: *An Elizabethan Pattern Book*, in *Bulletin of The Needle and Bobbin Club*, vol. 3, no. 2, October, 1919.

PLATE IX

COVER (DETAIL)

Needlepoint: Cut-linenwork, Reticello and Filet. French, Early XVII Century*

WHILE the needlepoint of this piece with its small panels of embroidered linen framing *reticello* units of design set in a field of *filet brodé* shows a mass of stitchery of intricate skill, there is, in its elaboration of detail, none of the stylistic rigidity characteristic of the more geometric patterns of the preceding century. The quality of the linen, its delicately designed embroidery and the field pattern all indicate French rather than Italian origin.

*Network. It., *Merletto a retine ricamate* or *punto a maglia quadra*. Fr., *Filet brodé* or *point de toilé*. Ger., *Netzstickerei, geknotetem grund*.

Cf. Similar pieces: Cox (1902), pl. LXXIX, LXXX. *"Broderie sur filet."* Kumsch: *Spitzen und Weiss-Stickereien*, pl. 14, German, XVI–XVIII Century.

PLATE X

BAPTISMAL CLOTH*

Embroidered Net: Filet. Pattern Outlined with Gold Thread. Italian, XVII Century

LACE canopies such as the one here shown were used not only in marriage and baptismal ceremonies but also when a novice took the veil. The central device in the field pattern of this piece seems to portray a stone beneath which rivulets of water flow over the roots of delicate plant forms, symbolizing the scriptural quotation: "A garden enclosed—a fountain sealed"† which suggests that this piece might properly have been designed for a novice.

The field of the cloth is of fine-meshed filet, with its elaborate pattern worked in the cloth stitch and outlined in gold thread. The pointed bobbin lace edging is also enriched with gold.

The inscriptions appearing in various parts of the design are as follows: Above the central cartouche supported by bears of heraldic significance (Orsini?) is a scroll bearing the words: "SERTA ET ODORES," which translated reads: "garlands and perfumes." Below in the margin are the words: "CASTA PLACENT SUPERIS PURA CUM VESTE VENITE",—"Chaste things please the Powers on High: Come with pure vesture." Above, in the margin: "ET MANIBUS PURIS SUMITE FONTIS AQUAM",—"And with pure hands take of the Water of the Fount." The marginal cartouches on the sides enclose a central motive (possibly the badge of the della Rovere) and the following inscription, to the left: "CUM AETERNOS HONORES",—"Since eternal honours," to the right: "IPSA CIES"(?),—"Thou thyself shalt evoke." (?)

*Since the publication of this plate a further study of the rather obscure inscriptions indicates that this piece was probably designed for the ceremony of a novice taking the veil. For the accurate translation of the inscriptions the authors are indebted to Mr. Robert T. Nichol of the Metropolitan Museum of Art.

†*Song of Songs*, IV. 12: "*Hortus conclusus soror mea sponsa, hortus conclusus fons signatus.*" ("A garden enclosed was my sister, my bride; a garden enclosed, a fountain sealed.")

Cf. South Kensington Museum: *Catalogue no. 456–'75:* Band of "lacis" with a running acanthus pattern outlined in gold thread edged with similar bobbin lace,—"*merletti a piombini.*" Italian, XVII Century. Also: Ricci (English edition, 1913), vol. I, no. 47: Cover with insertion. Exhibited in Siena in 1903.

PLATE XI

COVER

Network: Embroidered Net, Filet. Italian, XVII or Early XVIII Century

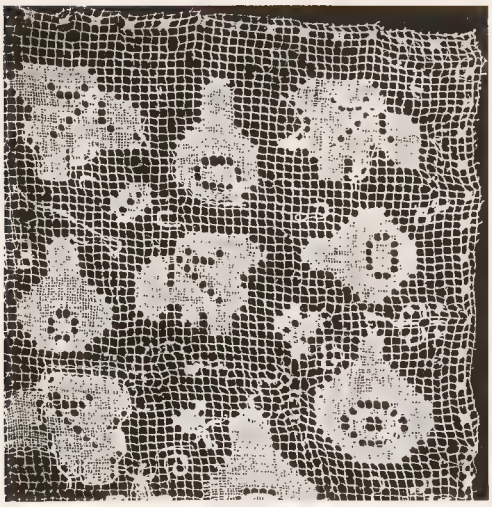
THE survival of early motives in later works, as is illustrated in this interesting piece, is a point often perplexing to the lace student. In the present instance the pattern with its sixteenth century scrolls would suggest a work much earlier than is indicated by the fine thread and delicacy of fabric that can only be attained by a highly developed technique. The scroll motive is closely allied to that found in the embroidered linens of the early *punto tagliato* type, although the vase form suggests lace patterns of the late seventeenth and early eighteenth centuries.

While certain features of the technique, especially the heavy outlining thread, recall the early *filet brodé* of France, the introduction of allegorical figures, Acteon, Cupid, St. George and the Dragon, and the Seven Headed Beast of the Apocalypse is more in keeping with Italian traditions. The linked hearts in the border of the central square and the heraldic eagle suggest that the piece may have been designed for a family of high rank.

Several borders of this same type of work are classified by Signora Ricci as Sardinian.

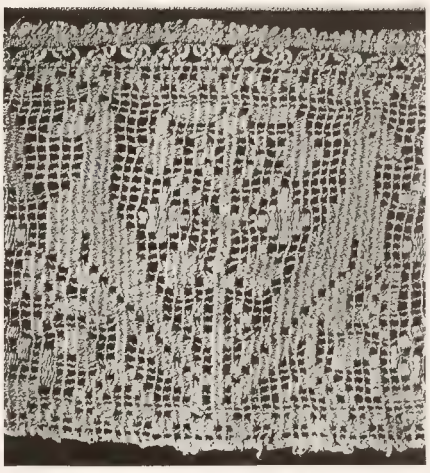
There is a similar piece in the Collection of the National Museum in Washington, D. C., lent by Miss A. M. Hegeman and another in the Rigaud Collection of the Musée des Arts Décoratifs, Paris.

Cf. Ricci (1908), vol. I, tav. XVII: "Modano, XVIII Century." *Kunstgewerbe Museum Collection* pl. XVII, XXII: "German, XVII Century." Cox: *Lescure Collection* in *Les Arts*, no. 78, June, 1908, p. 26, no. 24. Also, cf. filet pattern with birds in the pattern book of Mignerak, published in Paris, in 1605.



A

A. KNOTTED NET: *punto a maglia quadra; filet; netzarbeit.* PATTERN WORKED IN THE CLOTH OR DARNING STITCH, *punto a tela.*



B

B. WOVEN NET: *buratto.*



C

C. SPANISH NET, *sol* PATTERN.

23. LACE TECHNIQUE, NETWORK

ORIGINALS IN THE METROPOLITAN MUSEUM OF ART.

PLATE XII

TWO BORDERS

Network: Buratto. XVI or Early XVII Century

FIGURE A. The design of this piece is from the pattern book of Bernard Tabin (Jobin?) who was living in Strasbourg about the year 1582.* Probably a German work of the early seventeenth century.†

FIGURE B. This border, edged with hand-woven fringe, has a gracefully designed scroll pattern similar to those found in embroidered linens and networks of the period. Both of these pieces are worked in *punto a rammendo* (a stitch usually employed in *buratto*) the *punto a tela* (the cloth or darning stitch) being more characteristic of the knotted net technique—the *filet brodé* of the French and the *punto a maglia quadra* of the Italians.

The term *buratto* is derived from the Latin word *bura,*—coarse linen; it is also the Italian word for a bolter or flour sieve. In the sixteenth century the term was applied to an open-mesh canvas made on a small hand loom, probably similar to those used for weaving the "Cologne bands" used for ornamenting German ecclesiastical vestments of the sixteenth century. This canvas weave is said to be the *toille clere* mentioned in the pattern book of P. Quinty (Quentell) published in Cologne in 1527,‡ and the *tela chiara* of the "Burato" pattern book published in Venice about the same period. It is a technique that is found in Egyptian weaves of the early Christian period and also in Peruvian fabrics of the Pre-Incas period, and is the same as the gauze technique in modern machine weaving.

This work is sometimes confused with *filet* and *lacis;* but it has a different technique: *filet* has a square mesh in which there is a knot at the corner of each square, a *knotted mesh; lacis* is drawnwork; *buratto* is a hand-woven canvas in which the threads of the warp are *twisted* each time the weft thread passes from side to side through the warp.

*Tabin: *Neues Künstlicher Modelbuch.* There is an original of this work in the Print Department of the Metropolitan Museum of Art.
†Cf. Iklé: *Sammlung* (1923), vol. 1, pl. 56, no. 392.
‡Cf. Palliser (1902), p. 459.

PLATE XIII

THREE STRIPS

Cut-linenwork. Italian, XVI Century

FIGURE A. CUT-LINENWORK AND NETWORK. The cutwork of this piece has the open squares filled with a pattern of cut-linen instead of *punto in aria* as in Figure C. The network is embroidered in the cloth or linen stitch,—*punto a tela.*

FIGURE B. RETICELLO WITH BOBBIN LACE HEADING. In this strip of pointed lace the needlepoint is worked into the edge of a cloth of fine linen,—the little rolled hem with its delicate square stitch, the *punto quadro,* which shows between the reticello edge and the bobbin lace heading.

FIGURE C. CUT-LINENWORK AND PUNTO IN ARIA, EDGED WITH BOBBIN LACE. This border, two yards in length, has alternate medallions of grotesque figures and biblical subjects worked in *punto in aria.* The subject chosen for illustration depicts in archaic figures the sacrifice of Isaac.*

*Cf. Similar pieces: Camerino: *Les Points de Venise,* pl. 25: *"Point de Venise Gothique et Point Coupé." Collection Besselièvre,* pl. 3: *"Point de Venise,* XVI Century."

PLATE XIV

SAMPLER WORKED BY SARA THRAL

Needlepoint. English, dated 1644

THIS sampler of seventeenth century lace patterns worked by Sara Thral in 1644 is especially interesting in illustrating in one of its bands the early type of English needlepoint which in technique and pattern closely resembles the modern Irish needlepoint made at Youghal. In comparing the reticello details with Italian needlepoint, it will be found that there is less delicacy in design, the lines in the geometric motives are worked in a broad, flat technique resembling braid or tape, while the star, and especially the *fleur de lys*, lack the grace and charm of either French or Italian models.

Two other early English lace samplers connected with colonial life in America are those of Anne Gower, worked about 1610 and owned by the Essex Institute of Salem, Massachusetts, and that of Elizabeth Robert,* in a private collection, dating from about 1665.

Cf. Bolton and Coe: *American Samplers*, pls. I, V. Also, Iklé: *Sammlung* (1923), vol. 1, pl. 8, no. 117.

*Cf. Plate 2.

PLATE XV

TWO BORDERS

Needlepoint and Bobbin Lace. XVII Century

FIGURE A. GUIPURE WORKED IN GOLD AND COLORED SILK, EDGED WITH BOBBIN LACE IN GOLD AND SILVER THREAD. *Punto de España, frisado en oro.*

The sumptuous taste of the Spanish people is attested by their predilection for fabrics woven in silk and gold. The passementerie here shown is of heavy gold thread or cord, overworked with colored silk. The bobbin lace edging is of a slightly later date. Spanish, Early XVII Century.

FIGURE B. CUT-LINENWORK WITH GOLD THREAD AND COLORED SILKS. *Punto d'Espagna falso.*

An interesting piece in which, unlike Figure A, the pattern is cut out of linen and finished with a fine gold thread which forms a series of loops or picots around the edge of the design. In Italy this work is described as *punto d'Espagna falso* to distinguish it from the *punto de España frisado en oro* (Figure A). The pendent floral motives of this border, like those shown on Plate XIX (Figure C) and the bobbin lace edge illustrated on Plate LXXIV, recall the *punto in aria* patterns of Parasole. Italian, XVII Century.

Cf. Valverde: *Catálogo de la Exposición de Lenceria Españoles del Siglo XVI al XIX*, nos. 96, 97, 217: "*Punto de España, frisado en oro*, XVI Century." Iklé and Fäh: *Beiträge zur Entwichsgeschichte der Spitze*, pl. 37: "*Guipure, France vers 1700.*" *Collection Besselièvre*, no. 47: "*Guipure de metal sur toile*, XVII Century."

Schuette (1926), p. 52, describes a similar work as so-called false Spanish lace, Italian art of the XVI Century.

PLATE XVI

BORDER

Needlepoint: Punto Tagliato a Fogliami, Edged With Bobbin Lace. Italian, XVI Century

FEW collections number among their treasures an example of *punto tagliato a fogliami* of greater distinction than the piece here shown. Its confronted angels with attendant stags supporting an heraldic device, its vase motive with scrolling branches of oak leaves and acorns and the lion, which appears only once at the end of the strip in a separate panel, are all familiar in embroidery and needlepoint patterns of the period.* Technically, interest centers in the little strips of linen worked in *punto quadro,* which edge the narrow borders of the field pattern, from which emerge carefully spaced threads of the original linen left to support the superimposed pattern worked in elaborate needlepoint. The introduction of overworked threads as a background in this transitional phase of needlepoint foreshadowed the brides or tie-bars that became a part of the fully developed Venetian points when linen was finally discarded as an integral part of the work.

The term *punto tagliato a fogliami,* which may be freely translated as linen cutwork with a foliated pattern, represents the final phase of cutwork in its perfected development, and marks the transition of *reticello* to *punto in aria.* It retains the reticulated background such as is used to frame the geometric star and wheel motives of *reticello,* while on the surface is worked a fully developed scrolling vine pattern of *punto in aria.* The term first appears in the *Honesto Essempio* (1550), of Matthio Pagan, a book of patterns published just at a time when Paris Bordone was painting portraits of Venetian women; and in one of these, the *Dame Vénitienne,* the wrist-bands of the dress are finished with *punto tagliato a fogliami.* It may be assumed that it was at this period that raised needlepoint was introduced, for Pagan's patterns seem to be the first to show dotted details that were to be worked in the knot stitch which in time developed into the *gros points de Venise* of the seventeenth century.

This piece is exhibited in the collection of the Museum of Arts and Decoration at Cooper Institute, New York.

*Cf. "*Bellezze de Recami et Dessegni,*" Venice, 1558.

Cf. Similar pieces: Dreger:*Entwicklungs-geschichte der Spitze mit besonderer Rücksicht auf die Spitzen-Sammlung des K. K. Österreichischen Museums für Kunst und Industrie in Wien* (1910), pl. 17: "Venetian, XVI Century." *Collection Besselièvre,* pl. 2: "*Point de Venise reticella,* XVI Century." Also Bordone's portrait: *Dame Vénitienne,* Musée de Douai, showing cuffs of this lace.

PLATE XVII

THREE BORDERS

Needlepoint. Italian, XVI Century

FIGURE A. PUNTO IN ARIA (TRANSITION). This border with its archaic sprig and stem pattern illustrates clearly the type of needlepoint evolved when the worker, inspired by the possibilities of a perfected technique, was reaching out toward a field of less limited expression. Simple patterns such as this are found in the *"Pretiosa Gemma Delle Virtuose Donne"* (1600) of Parasole, where on a plate entitled *lavora a ponto reticella,* three squares are filled with angular stems and small disks as in this piece.

FIGURE B. RETICELLO. In this piece the pattern is still geometric, although the increasing tendency to mass the stitches in solid details rather than in simple outline marks a later phase in the development of lace technique. This border may be English work as it has a marked similarity to the sampler shown on Plate XIV.

FIGURE C. PUNTO TAGLIATO A FOGLIAMI. The border here illustrated shows clearly how this work is evolved from the linen foundation, as narrow strips of the original fabric are visible in the two narrow borders that frame the central field. There is a similar piece in the collection of the Institute of Arts and Sciences, Brooklyn."*

A and B were exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919; C, in the Loan Collection of the same Museum.

*Cf. *Collection Besselièvre,* pl. 2: "*Point de Venise Reticello,* XVI Century," and another in the Dresden Museum illustrated in the published Catalogue by E. Kumsch, pl. II, fig. I: "Italy, XVI Century."

PLATE XVIII

APRON

Needlepoint: Reticello and Punto in Aria; Edge of Bobbin Lace. Italian, XVI or XVII Century

THREE steps in the development of lace technique are illustrated in this piece: *reticello* in the border; *punto in aria* in the central vase motive; and bobbin lace, probably Venetian, on the edge.

Not without interest in this connection are the lines quoted by Mrs. Palliser from *Pleasant Quippes for Upstart Gentlewomen,* published in 1595:

> "Those aprons white of finest thread,
> So choicelie tied, so dearly bought;
> So finely fringed, so nicely spread;
> So quaintly cut, so richly wrought."

Lace aprons appear in portraiture of the Elizabethan period, the Queen herself wearing one in the Gripsholm portrait. They also figure in the wardrobe accounts of Her Majesty, a document of 1544–45 recording the fact that a "most wonderful apron" of cambric edged with gold and silver was sent to be washed and starched.

Aprons continued to feature in feminine apparel until the close of the eighteenth century when in England they were banished by the edict of Beau Nash who excluded those wearing them from the Assembly Room at Bath, on one occasion stripping a costly "point" apron from the costume of the Duchess of Queensbury, remarking that none but Abagails appeared in white aprons.* Beau Nash, however, was not without precedent in his aversion to this fashion, for it is also stated that Charles I, discovering that his children appeared in aprons in the Van Dyck group, ordered that they be removed; the artist, however, apparently failed to carry out the royal instructions.

Interesting portraits showing aprons of different periods are the Gripsholm portrait of Elizabeth; those of Anne†, daughter of Sir Peter Vanlore; Lady Elizabeth Paulet‡ in the Ashmolean Museum; Champagne's portrait of his little daughter in the Louvre; and a work by M. D. L. Court, a child portrait, formerly in the Baron van den Bogaerde collection sold in 1901, which shows a beautiful apron of *gros point de Venise.* Also the Largillière portrait of James, the Old Pretender, with his sister Princess Louise (c. 1695), and the Nattier portraits of the daughters of Louis XV.‖

A beautiful apron from the Leopold Iklé Collection is illustrated by Marie Schuette.§ This work, which is unfinished, is edged with deep points of *punto in aria* combined with a broad border of needlepoint designed with a central urn and confronted birds in the style of Vecellio (c. 1600).

*Palliser (1902), p. 356.

†Ibid., Frontispiece.

‡Jourdain: *Old Lace, a Hand-Book for Collectors,* pl. LXXXI.

‖Palliser (1902), pls. LIII, LXXXIII.

§*Alte Spitzen* (1926), p. 12.

PLATE XIX

FOUR STRIPS

Needlepoint Lace: Punto in Aria. Italian, XVI or Early XVII Century

FIGURE A. In the Velasquez portrait of Don Balthasar, son of Philip IV, painted about 1636, the hunting costume worn by the young prince has a collar edged with scalloped lace similar to this piece. The finished technique, the quality of the thread combined with the eagle and peacock motives, all suggest that this may be a Venetian lace designed for a Spanish patron.

FIGURE B. An heraldic device always lends charm to a piece of lace, and the arms worked in this pattern are those of the Mainenti of Vicenza. By comparing this design with those found in pattern books of the sixteenth century, it will be seen how closely the early lace-makers followed models used for embroidery.

FIGURE C. This border is similar to those designed by Isabella Catanea Parasole (1600). It illustrates a point in the history of lace design when the foliated scroll was beginning to be the accepted type. The work is done entirely in the flat with no raised cordonnet in any part of the pattern; a bell flower alternates with the pomegranate motive in the deep points of the charming border.

FIGURE D. Artists of the seventeenth century prided themselves in the meticulous care with which they painted in minutest detail the rich laces worn by their patrons. The piece here shown recalls the ruff in the Uffizi portrait of Marie de Medicis illustrated by Ricci (1908), vol. 2, *Punto in Aria* XII.

PLATE XX

CHALICE VEIL AND TWO CORNER ORNAMENTS

Needlepoint Lace: Punto in Aria. Italian, Venetian, Early XVII Century

FIGURE A. CHALICE VEIL (FRAGMENT): WITH DEVICE OF THE BORGHESE FAMILY. This fragment represents the finest type of needlepoint produced in Venetian convents during the early seventeenth century. The opaque quality of the heavier needlepoint is entirely lacking, the thread is more delicate and the introduction of carefully balanced openwork produces in the finished piece a much lighter effect.

The central medallion with its Agnus Dei surrounded by a band framing the words ECCE-AGNUS-DEI must have had originally four triangular shaped corners of which one whole and two halves remain. These contain the crowned eagle and the winged griffon of the Borghese arms.

This lace,* a work dating from the beginning of the seventeenth century, is of the period when the splendor of the Borghese was at its height: Camillo (1550–1620) was made Pope (Paul V) in 1605; and Scipio-Caffarelli, his nephew, whom he created Prince of Vivero in 1609, was in the following year made a Grandee of Spain by Philip III who bestowed upon him the title, Prince of Sulmona.

As a chalice veil made for the Pope would have borne in all likelihood the papal arms, it may be assumed that this veil was designed for use in the chapel of some illustrious member of this princely family.

FIGURES B. C. TWO CORNER ORNAMENTS. Ornaments such as these were used to finish the corners of chalice veils. It is a type of lace that illustrates the gradual development of the foliated scroll in its transition from the early *punto in aria* to the perfected Venetian point with its elaborate picot work.

Both of these pieces are exhibited in the collection of the Metropolitan Museum of Art.

*Illustrated in Ricci (1908); (English edition, 1913), no. 275.

PLATE XXI

TWO BORDERS

Needlepoint Lace: Punto in Aria. Italian, Early XVII Century

FIGURE A. This border is closely allied with *intagliatela* such as is shown on Plate XXVIII; it represents a later development of the needlepoint fabric that had its foundation in cut-linenwork. The design has several details and the same open-work banding found in the Borghese Chalice Veil (Plate XX) and it has also the same flat technique. A narrow strip of the original linen of this piece is visible in the tape-like band of *punto quadro* into which the points of the lower edge are worked.*

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

FIGURE B. While this piece is of equally fine technique, it differs from Figure A in the texture of the thread and in the introduction of a greater number of picots which have a tendency to obscure the lines of the pattern. A similar fabric illustrated in the Catalogue of the *Musée des Arts Décoratifs*† is described as "*Point de Gênes.*"

*Cf. Camerino, pl. 34: "*Point de Venise Gothique.*" Ricci (1908), vol. 2, pl. XLI: "*Punto in Aria,*" XVII Century; (English edition, 1913) no. 271. Cox, in *Les Arts*, no. 78, June, 1908, p. 32: "*Venise plat, travail Italien, époque renaissance.*"

†Pl. 14–1.

PLATE XXII

THREE BORDERS

Needlepoint Lace: Punto in Aria. Italian, XVI and XVII Centuries

FIGURE A. The technique of this piece has the same flatness in the closely worked *toilé* of its pattern as that of the lace shown on Plates XX, XXI. The scrolling bands of openwork recall the models of Parasole and as well those of Lucretia Romano (1620) who designates similar patterns as *"ponto fiamengo,"* or Flemish point. Seventeenth century.

FIGURE B. While this piece has the characteristic star and wheel pattern of reticello, it more properly falls within the *punto in aria* class as there is no evidence of its having been worked up from a linen foundation; the quadrangular framework supporting the pattern is lacking, the centers of the alternate rows of motives falling between instead of on the same axis, which would not be possible in a pattern based on the regularly spaced warp and weft threads of a piece of woven linen. The introduction of openwork stitches marks a deviation from earlier models and indicates a tendency to obtain a lighter effect, the closely worked buttonhole *toilé* serving only to accentuate certain parts of the pattern. The lower edge is of bobbin lace which suggests that originally the piece may not have been designed as a border. Seventeenth century.

FIGURE C. The archaic figure motives and the pointed edge class this as a work of the late sixteenth or early seventeenth century probably made in Italy. In the lamb and lion motives there is a suggestion of the raised knot stitch found in the *intagliatela* border shown on Plate XVI. Franco's pattern book published in 1596 describes similar pointed lace as *"Merli a Redecillo alla Spagnola."* A similar piece is illustrated in the Iklé catalogue.* Sixteenth century.

*Iklé: *Sammlung* (1923), pl. 12, no. 53.

PLATE XXIII

BANDS AND BORDER

Needlepoint Lace: Venetian Point, So-called Spanish Type. Italian, Early XVII Century

THE derivation of this type of needlepoint, a variety often termed "*punto d'Espagna,*" is an interesting question which is still puzzling lace students. Whether it represents a brief period in the development of the Venetian fabric, or whether it may be the work of some special "school" in Venice, Florence or elsewhere, is still to be determined. The recurrent introduction of features derived from Near Eastern sources, the carnation, star and *herati* motives so familiar in Rhodian pottery and Persian rugs, the arabesques of Persian leather work and the strap-work found in Moorish weavings and wood-carvings, are all exotic and not indigenous to Italian ornament.

FIGURE A with its *herati* and carnation motives branching from a central star device has much in it that is reminiscent of Near Eastern ornament. Both in quality of technique and in its few decorative stitches it recalls the Borghese chalice veil shown on Plate XX, and it may be said to date from the same period.

FIGURE B, like Figure A, has a limited variety of stitches. The design still retains the geometric characteristics of *reticello* although it was worked over parchment and was not built up on the counted threads of a linen foundation. The three-lobed flower that appears throughout the pattern suggests the Florentine lily, a device that is also familiar in Spanish fabrics.

PLATE XXIV

HEAD-DRESS WITH ARMS OF THE SMERDUCCI (KNOWN AS THE CIMA DELLA SCALA)

Needlepoint Lace: Punto In Aria. Italian, Early XVII Century

THE head-dress shown on this plate is of seventeenth century lace remodeled to meet the requirements of an early nineteenth century Victorian mode. As in Figure A of Plate XXIII, the pattern in the choice of its motives reflects the art of the Levant in its *berati*, pomegranate and star motives which are here combined with the arms of the Smerducci, known in Italy as the Cima della Scala family. Scrolling band designs not unlike this appear in the pattern book of Lucretia Romano (1620) as "*ponti d'aire Fiamenghi.*"

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Ricci (1908), vol. 2, pls. XXIV, XXV; (English edition, 1913), nos. 270, 271: "*punto in aria,*" XVI–XVII Century. Dreger, pl. 23: "Italian, First half of the XVII Century."

PLATE XXV

TWO BORDERS

Needlepoint Lace. Italian, XVII Century

FIGURE A. FLAT NEEDLEPOINT. In this border the set formality characteristic of sixteenth century patterns still survives in the stylistic scroll and vase motives, but here as in the *reticello* shown on Plate XXII, a lighter effect is attained by the introduction of alternate bands of openwork stitches, a feature that became increasingly apparent in lace during the seventeenth century.

FIGURE B. FLAT NEEDLEPOINT WITH DELICATE OUTLINING CORDONNET; ARMS OF THE PALLAVICINI DI BRANNENBURG. Exceptionally perfect workmanship combined with a carefully drawn pattern indicate that this piece was produced either in a convent or in some atelier capable of executing special orders for a titled patronage as is evidenced by the introduction of the Pallavicini arms.* While the same style of pattern prevails as in Figure A, there is a marked difference both in texture of the thread and in execution; in lace, however, a slight imperfection in pattern or technique often lends an added charm to a piece.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Dreger (1910), pl. 30: "Italian Renaissance Type, First half of the XVII Century."
*Rietstap: *Armorial Général*, vol. 2, p. 377.

PLATE XXVI

BORDER

Needlepoint Lace: Punto In Aria. Italian, Early XVII Century

THE border which is here shown in two different sections of its repeat illustrates a later phase of *punto in aria* which, under the perfected technique of the lace-makers, was gradually developed in the early part of the seventeenth century. In this piece the worker has abandoned the limitations of the geometric type with its monotonous repetition of star and wheel pattern and has given free rein to a fancy which seems to have discovered motives of absorbing interest on every side. There is a naïveté about the whole piece that suggests the work of an enthusiastic amateur rather than the more formal technique of a professional. While the introduction of the edelweiss and other Alpine flora might suggest a Tyrolean provenance for the work, the cherub and bird motives recur with such frequency in Italian embroideries of the sixteenth century that it is safe to attribute it to the same source.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Schuette (1912), pl. 28: "Italian, First half of the XVII Century." Dreger, pls. 32, 33: "Venetian (or South German), Second half of the XVI or Early XVII Century." Cf. also bird and cherub motives in *Patrons de diverses manières*, printed at Lyons c. 1533, workshop of Claude Nourry.

PLATE XXVII

COVER

Needlepoint: Cut-Linenwork, Embroidered in Gold-Colored Silk;Needlepoint Scallops Finished With Bobbin Edging. Italian, XVII Century

THIS cover, which may have served originally as a *nuziale* or *drap d'honneur* to grace some wedding ceremonial, is a miracle of accurate and exquisite workmanship not only as to individual stitches, but in the adjustment of the pattern to fit a given space. When one reflects that patterns such as this were not stamped upon the linen but were built up by a series of counted stitches, and that the size of a finished design was as inevitable as a problem in geometry once certain conditions were established, it will be realized that none but an expert worker could keep such a piece in hand.

The arrangement of the embroidery on this cloth is one highly favored in Italian designs of the sixteenth and seventeenth centuries when a narrow band framed the center of the cloth and a wider band was placed from four to twelve inches from each end. An unusual feature of this piece is the edge of needlepoint scallops finished with a narrow bobbin lace.

PLATE XXVIII

BORDER

Needlepoint: Cut-Linenwork (Intagliatela). Italian, XVII Century

THE type of linenwork illustrated on this plate combines surface stitchery in *punto reale* and *punto riccio* with figure motives in *punto in aria*. Patterns of this type are attributed by von Falke* to Jacopo Bellini (1400–1464) whose sketch book, preserved in the Louvre, is rich in similarly designed decorative ornament; they are also closely allied to those of Pisanello (1380–1456) in the *Codex Villardi*.

These pieces, that show two sections of a very beautiful pattern, were cut from a long strip divided among several collectors.

Cf. Similar pieces: Dreyfus in *Les Arts*, no. 78, June, 1908, p. 26: "*Toile brodée avec incrustations, Travail Italien à l'aguille*, XVI Century. Camerino, pls. 28–29: "*Point de Venise sur toile 'point coupé.'*"

*Falke: *Kunstgeschichte der seidenweberei*, nos. 409, 449, 484.

PLATE XXIX

BORDER

Needlepoint: Cut-Linenwork (Intagliatela) Edged With Macramé. Italian, XVII Century

WHEN the sumptuary laws of Venice limited the extravagant use of silk and gold in costume and embroideries, the Italians turned their attention to the development of white work, and this border, designed possibly as a bed valance, shows how rich were the household linens of the period. An unusual feature of this piece is the border of *macramé** designed with bird and fountain motives. The scenes represented in the different medallions probably deal with some medieval romance. The chariot motive is of frequent recurrence not only in embroideries of this period, but as well in Italian majolica. Several Urbino plates (1536–1542) in the Salting Collection show the various deities in their cars drawn by animals or birds, a theme which may have had its origin in the engravings of Gabriele Giolito de Ferrari.†

**Macramé*, a word of Arabic origin, is the Italian *punto a groppo* first mentioned in the Sforza Inventory of 1493. It is made by knotting and weaving ends of thread, often fringed linen, so as to form a pattern. The knotting is done by the fingers, the thread sometimes being wound on small bobbins.

†Cf. Rackham in *Burlington Magazine*, vol. XXIII (1913), p. 195.

Cf. Ricci (1908), vol. 2, *punto in aria*, VIII: *"Ricamo e punto in aria"* XVI Century; (English edition, 1913), no. 324. Cox in *Les Arts*, no. 78, June, 1908, pp. 19, 21: *"Toile Brodée. Travail Vénetien Epoque Renaissance,"* Late XVI or Early XVII Century.

PLATE XXX

COVER FOR BOOK OR CUSHION

Needlepoint: Cut-Linenwork (Intagliatela) Seamed With Reticello. Italian, XVI or Early XVII Century

A DOCUMENT complete in its original form is always of especial interest. In this piece, as in those illustrated on Plates XXIX and XXXI, the background is cut away leaving the pattern in the linen. The embroidery is in carefully counted *punto riccio* and *punto reale;* the figures—the lady and the unicorn (?) in the central medallion—are worked in high relief.

Exhibited in the collection of the Cooper Institute Museum of Arts and Decoration, New York.

Cf. Similar pieces: Dreyfus in *Les Arts*, no. 45, Sept., 1905, p. 21: *La Collection Saint Albin-Jubinal-Georg Duruy.*

PLATE XXXI

BORDER

Needlepoint: Cut-Linenwork (Intagliatela) With Details in Punto in Aria. Italian, XVII Century

WHILE this border is similar to that shown on Plate XXVIII, it differs as regards the background which is cut away, thus leaving the original linen, as in Plate XXX, for the elaborately embroidered pattern. In this work, however, the introduction of needlepoint tie-bars or *brides* to support the pattern is a feature which is lacking in the preceding plate. The embroidery is in *punto reale* and *punto riccio*, the lace motives of the medallions and leaves being in *punto in aria*.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Ricci (English edition, 1913), vol. I. *Punto in Aria*, pl. VIII: "*Ricamo e punto in aria*," XVI Century. Also Dreger (1910), p. 35: a similar piece with figures, "Late Italian, Renaissance type, end of XVI or early XVII Century."

PLATE XXXII

BORDER

Needlepoint Lace: Heavy Venetian Point in Relief. Italian or French, XVII Century

VENETIAN point in relief* in the early stages of its development had, like this piece, no variety of stitches and very few *brides* or tie-bars, the scrolling pattern being almost entirely of closely worked needlepoint in the looped buttonhole stitch which in the finished work so closely resembles cloth—*toile*—as to be termed by the French, "*toilé.*"

Punto tagliato a fogliami which, following the eminent Italian authority, Signora Ricci, is the generally accepted term for Venetian needlepoint in relief should nevertheless be employed with certain reservations, for while lace of this type frequently resembles, as in the present instance, a scrolling pattern cut from linen, it has in reality no connection with cutwork as is suggested by the use of the word *tagliato* (from *tagliare*—to cut). Moreover, the term *punti tagliati a fogliami* was derived originally from a pattern book for cutwork, a volume published by Pagan in 1543.

This confusion of terms has arisen from the fact that *intagliatela*† (cutwork) and *punto in aria* (needlepoint) developed side by side, and as a result, when the lace-makers had attained the perfected Venetian point with its costly technique, a less expensive fabric was produced in which the scrolling leaf pattern was of cut-linenwork, and this having a cloth foundation was properly termed "*intagliatela.*" It is often difficult to distinguish pieces worked on a linen foundation from those made entirely of needlepoint—such as, for example, the collar in the Brussels Museum in which the bits of linen are entirely covered with stitches and edged with thickly padded cordonnet.

It is well-nigh impossible to determine the exact locality where *Gros Point* was made owing to the fact that the Italian technique was taught in the royal factories of France by Venetian workers. It was claimed in the early days that Venetian lace was whiter, more regular and firmer than the French; and it may be that certain marks, undistinguishable and unknown to us to-day, helped the lace-makers of that time to recognize the difference between Italian and French work.

*It., *Punto tagliato a fogliami*, or *Punto a relievo.* Fr., *Gros Point de Venise.* Ger., *Venezianer Reliefspitze, nabarbeit.*
†From *tagliare*—to cut, and *tela*—cloth.

PLATE XXXIII

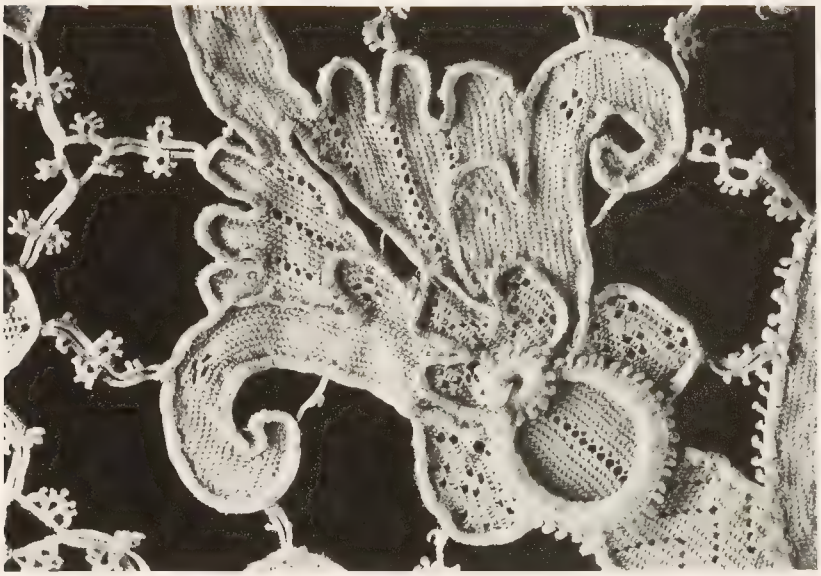
BORDER

Needlepoint Lace: Heavy Venetian Point in Relief. Italian, XVII Century

THE irregular form of the piece here shown leaves one in doubt as to the use for which it was designed; but to judge by the scrolls of its very splendid pattern, the lace itself must be very nearly intact. At only one point in the edge have the original picots disappeared—a break which has been repaired by a bit of simple bobbin-made heading.

History associates this lace with the painter Madrazo who discovered it serving as a cover on the back of a sofa in the house of an humble Spanish family. He bought it for a small sum and presented it to the Misses Hewitt who placed it in the Museum of Arts and Decoration at Cooper Institute, New York, where it can now be seen.

Cf. Portraits: National Portrait Gallery, London, no. 144: *Edmund Wallace*, painted by John Riley, about 1661. Radnor Collection: *John Hare*, by Sir Godfrey Kneller, 1665. Welbeck Abbey Collection: *Molière*, by Charles Le Brun, about 1665. Baron de Rothschild Collection, no. 22: *Princess Ann, daughter of James II*, by Netscher, dated 1683.



A



B

24. Lace Technique, Needlepoint

A. ENLARGED DETAIL OF VENETIAN NEEDLEPOINT.

B. ENLARGED DETAIL OF MACHINE MADE COPY OF VENETIAN NEEDLEPOINT.

ORIGINALS IN THE METROPOLITAN MUSEUM OF ART.

PLATE XXXIV

BORDER

Needlepoint Lace: Heavy Venetian Point in Relief. Italian or French, XVII Century

A GREAT variety of openwork stitches combined with a solidly worked *toilé* in this pattern serves to create a charming effect of light and shade. As in the preceding plate there is not only a restrained use of ornamental picots, but there is as well no overweighting in any part of the design. The pattern with its central lyre motive and balanced scrolls, while Italian in treatment, has nevertheless the very delicate *brides* that are said to be characteristic of the Venetian laces produced in France during the early years of the Royal Manufactory when lace of this type was termed *"Point Colbert."*

A portion of this flounce was presented to the Metropolitan Museum of Art by Mrs. William H. Bliss in 1915.

Cf. Portraits: Collection of the Ducal Museum at Brunswick: Portrait of the artist *J. H. Roos* (1631–1685). Stafford Collection: *William of Orange*, by Vollevens, 1702. National Portrait Gallery, London: *James II*, by John Riley.

PLATE XXXV

BORDER

Needlepoint Lace: Heavy Venetian Point in Relief. Italian, XVII Century

THERE is a marked difference between the border shown on this plate and that of the preceding number. Whereas the former has but the simplest kind of openwork and is without picots, here nearly every leaf and stem is edged with delicate points and there are twenty or more varieties of stitches; some of these, possibly inspired by the French *modes*, as for instance the *gaze quadrille*—the small fields marked off in squares—and others perforated with minute pin holes, appear on Plate VI of Madame Despierre's *Histoire du Point d'Alençon*. It is not at all unlikely, on the other hand, that the French workers derived these stitches from Venetian models. In this instance the prominence of the edelweiss motive in the pattern suggests that it is a work from northern Italy or the Tyrol.

Exhibited in the Chicago World's Columbian Exposition in 1893; in the Art Loan Exhibit held in the Ortgies Galleries, New York, in 1895; and in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Ricci (1908), vol. 2: *Punto in aria*, pl. XXXV: a cushion cover somewhat similar called "*Punto tagliato a fogliami*," XVII Century. Dreger (1910), pl. 49 (a): "*Venezianer Reliefspitze, Näharbeit. Oberitalien oder Tirol*," Second half of the XVII Century.

PLATE XXXVI

TWO BORDERS

Tape and Needlepoint Lace: Italian, XVII Century

FIGURE A. TAPE AND NEEDLEPOINT, DETAILS IN HIGH RELIEF. In the seventeenth century, when the vogue for Venetian Points was at its height, the attempt was made to produce a fabric of equal charm at less expense. In the tape and needlepoint laces evolved at that time, of which these are unusually interesting examples, the scroll of the pattern was made of narrow bobbin braid or tape instead of close rows of buttonhole stitch, a technique which can always be identified by the twisting and overlapping of the braid at the angles or curves of the design. In this piece the braid serves only as an outline, while the intervening spaces are in openwork stitches, as for instance in the bodies of the dogs, lions, and birds. The chase was a favorite subject with the lace-makers as well as other craftsmen in northern Italy, and it may be that this unusual piece is of Milanese origin. The "*rhingrave*" or semi-classic tunic of the hunters dates from about 1660.*

FIGURE B. NEEDLEPOINT ON A FOUNDATION OF FINE BRAID, OUTLINED WITH CLOSE BUTTONHOLE STITCH. In this border, which is more of the type of *punto in aria* and a trifle earlier in date than Figure A, the body of the pattern is of fine braid, outlined with a close buttonhole stitch edged with occasional thorny picots. The details of the conventionalized floral motives are in needlepoint.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Cf. Dreger (1910), pls. 32, 33: "*Näbspitze, Venezianisch (oder Süddeutsch?).*" Second half of the XVI or Early XVII Century.

PLATE XXXVII

COLLAR AND BORDER

Needlepoint Lace: Italian, Venetian, XVII Century

FIGURE A. VENETIAN POINT, DETAILS IN LOW RELIEF.* The deep linen collar edged with *reticello* and *punto in aria* which had become so important an item in masculine attire during the reign of Louis XIII, when court dandies were coifed with short curling locks (c. 1642), gave way after the middle of the century to collars of this type when the back and shoulders were covered with the elaborate *perruque* introduced at the court of Louis XIV. Toward the end of the century portraits indicate that the collar was supplanted by the *jabot* (c. 1686) and *steinkerque* (1692).†

The well-known portrait of Colbert shows a collar similar to the very beautiful example preserved in the Musée de Cluny. There are several other collars in American collections: one in the Brooklyn Museum, formerly in the Besselièvre Collection; one in the collection of Mrs. W. H. Mahin, of Washington, who acquired it in Holland, and a third owned by Miss Leila Fosburgh, from the Camerino Collection, Paris.

FIGURE B. FLAT VENETIAN POINT WITH "BRIDES PICOTÉES." This strip of needlepoint worked in the flat technique represents Venetian work of the period when France had introduced the *grande bride picotée* and Venice was beginning to arrange the *brides* in more regular formation similar to the points de France. The stylistic floral details and the miniature sprigs of pomegranates recall Italian velvet patterns of the early seventeenth century.

*Exhibited with the laces lent by Mrs. William Reed Thompson to the Museum of Vassar College, Poughkeepsie, N. Y.

†Cf. Portraits: Collection de Beauffort, Brussels: "*La Visite au Château,*" by Gonzales Coques (1628–1684). Collection, Nantes Museum: *Portrait of a Man,* by Laurent Fanchier (1643-1672). Also, Cole: *South Kensington Catalogue,* pl. V: Venetian, XVII Century. Kumsch: *Dresden Collection,* pl. 5: Venetian, XVII Century. Schmid, pl. 16. Naber, pl. IV. *Collection Besselièvre,* pl. 48, illustrates a collar of a rich and unusual type, now in the collection of the Brooklyn Museum of Arts and Sciences.

PLATE XXXVIII

DETAIL OF FLOUNCE

Needlepoint Lace: Flat Venetian Point. Italian, XVII Century

THIS flounce which measures twenty-five inches in depth is representative of the type of flat needlepoint that was the forerunner of the laces *à réseau* of the eighteenth century. While it retains the characteristic scroll of the Venetian needlepoint, there is no suggestion of either cordonnet or relief; but its ornamental stitches foreshadow the elaborate *jours* that became so marked a feature of the more highly developed technique. Decorative *brides* such as are here shown are sometimes called *"point"* or *"fond" de neige*. In this instance the delicate tie-bars that support the scroll of the pattern are of double thread edged with thorny and looped picots. An unusually fine specimen of a rare type of needlepoint which is seldom found in large pieces.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Schuette (1912), pl. 27: "Germany (?) XVII Century." Camerino, pl. 13: "*Point de Venise Plat à l'aguille.*"

PLATE XXXIX

TWO BORDERS

Needlepoint Lace: Rose Point (Roselline). Italian, Venetian, Late XVII Century

THESE laces, from one collection, show two ends of a wide flounce and a narrow border. The piece at the left of the plate has a very definite pattern of delicate scrolls branching symmetrically from a vertical axis, the candelabra type of pattern so much used in French and Flemish laces but less frequently in Italian. The elegance of this design reflects not only the inspiration of a finished draughtsman, but as well the perfected technique of a lace-maker devoted to the art. It is one of the few pieces of fine Venetian work that compares favorably with the *bas d'aube* in the Treasury of San Marco* which has similar scrolling stems worked as here in the seed stitch—a priceless piece which Signora Ricci likens to a "tissue of coral, jewels and flowers."

In modern parlance Venetian point is grouped under three heads which are usually designated by the French terms: *Gros Point*—heavy Venetian point in relief; *Point de Rose* (It. *Roselline*)—fine Venetian point such as is here shown; *Point Plat*—the flat type illustrated on Plate XXXVIII.

Considerable confusion has arisen over the term *Rose Point*, which in the nineteenth century became the accepted term for Brussels *Point de Gaze* of the Victorian period when the rose was a popular motive in every form of ornament. In lace, as in embroideries of the period, the flowers were often worked with semi-detached leaves.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919, and in the Fiftieth Anniversary Exhibit of 1920.

*Cf. Ricci (1908), vol. 2: *Punto in aria* XXXVIII, *"Roselline,"* XVII Century. Cole, pl. VII: "Venetian, 17th Century."

PLATE XL

TWO BORDERS

Needlepoint Lace: Rose Point. Italian, Venetian, XVII or Early XVIII Century

FIGURE A. In the miniature palmettes and leaf forms of this pattern there is little space for the introduction of ornamental stitches. A simple cord-like relief outlines the stems and certain parts of the various motives are accentuated by ornamental picots which appear also on the *brides* or tie-bars. The heading or *engrêlure* is bobbin-made.

FIGURE B. The pattern here shown is of quite a distinct type and is of a slightly later date than the one just described. There is less relief and the *brides* or tie-bars are more elaborate. In this piece interlacing tape-like scrolls appear in the pattern, a feature of early eighteenth century lace design, although the lack of ornamental stitchery is more suggestive of the seventeenth century work.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE XLI

FLOUNCE

Needlepoint Lace: Rose Point. Italian, Venetian, XVII Century

IN A forest of delicate stitchery the lace-maker has here reproduced at set intervals delightful *personnages* supported by elaborate *brides picotées*. The central motive of the design is a vertical arrangement of branching scrolls surmounted by a miniature figure of a trumpeter, a figure which has been described as a "Doge's herald."* Below this figure on either side are dolphin heads and mermaids supporting a shell ornament. Other features which mark this piece as purely Italian are the sea-horse, appearing at the right and left of the plate, a miniature animal figure resembling a lizard, a lion at the extreme upper right, and a bird at the lower right-hand edge of the pattern. A remarkably fine example of Venetian work of the best period.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919, and in the Fiftieth Anniversary Exhibit of 1920.

Cf. Similar figure with trumpet in Franco's pattern book, *Ornamento Nobile*, published in 1620.

*Two fragments of this pattern were presented to the Metropolitan Museum of Art in 1911, by the late Mrs. Julian James and a similar flounce was recently sold in the Clark Collection.

PLATE XLII

FLOUNCE

Needlepoint Lace: Rose Point. Italian, Venetian, XVII Century

IN THE delicate scrollwork of this pattern, with its star-like *brides* sometimes called "*point de neige*," the art of the Venetian lace-maker appears in its most perfect form. In the pattern, which is of the candelabra type, the motive at the left of the plate shows a central floral device with minute bell flowers and exquisitely turned arabesques accentuated with pearled and looped picots. An unusual feature is found in the scrolling palmettes of the ornament at the right of the plate, in which the *grandes brides picotées* of the *points de France* appear in its small fields here used as a decorative *jour*, not as a mesh background.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE XLIII

FLOUNCE

Needlepoint Lace: Rose Point. Italian, Venetian, XVII or Early XVIII Century

IN THIS flounce, as in the preceding plates, the art of the Venetian lace-maker is seen at its best. The coralline sprays with their delicate foliations, like the *brides* of *point de neige* and the exceptionally beautiful edge, are elaborately enriched with picots. In studying the pattern, it is interesting to note how difficult it appears to have been for the Venetian worker to maintain the symmetrical balance which was so characteristic of the French; the Italian fabric is almost invariably designed in a continuous scroll rather than with set motives at recurrent intervals. Venetian point of this type, where there is great elaboration of picot work in the foliation, dates from the end of the seventeenth or the early eighteenth century.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE XLIV

FLOUNCE

Needlepoint Lace: Rose Point. Italian, Venetian, XVII Century

THE irregular scrolls of this pattern and its edge finished with delicate points of picots, class the piece as an Italian work of the latter part of the seventeenth century. In this lace there is much less of the elaborate picot work and the same is true of the details worked in relief. The decorative *brides* of the *point de neige* type often take on the form of a minute trefoil.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE XLV

TWO BORDERS

Needlepoint Lace: French and Italian, Late XVII Century

FIGURE A. POINT DE FRANCE. The introduction of delightful figure motives, similar to those found in French needlepoint of the seventeenth century designed for royal patrons, lends an added charm to this piece of lace. Among these appear a miniature lion, a little dancer and a small figure in a feathered head-dress, placed in the field of a pattern which has for its set motives a floral vase supported by birds alternating with a shell device combined with branching scrolls.*

FIGURE B. VENETIAN ROSE POINT. This flounce with its delicate *brides* of *point de neige* and details enriched with picots reflects in its perfected technique the zeal and self-sacrifice of Italy's lace-makers whose devotion to their art has bequeathed to later generations so exquisite an heritage. The edge of this piece is very similar to that on Plate XLIII, a work dating from the latter part of the seventeenth century.

Exhibited in the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art, 1920.

*Another length of this piece was presented to the Metropolitan Museum of Art in 1913 by the late Miss Tuckerman.

PLATE XLVI

THREE BORDERS

Needlepoint Lace: Rose Point. French and Italian, XVIII Century

FIGURE A. This strip of *point de France* combines the *grandes brides picotées* of the French with the rose point of the Venetian. While its field is made up of the usual detached scrolls and small rose motives, the introduction at set intervals of diagonally placed wheat-heads (?) and delicately poised birds lends an added charm to the pattern. Lace designed as trimming for the *fontange*—a head-dress which appeared in the French court toward 1680 and remained in favor until the early years of the eighteenth century—had inverted patterns; lace of this type was also needed for the up-standing sleeve ruffles, which were worn *à deux rangs* or *à trois rangs* according to etiquette, during the reign of Louis XV when it was also the mode to wear lace similarly placed across the front of the bodice.

FIGURE B. Probably Venetian work. This border is interesting, aside from its quality, in the arrangement of its pattern in which diagonal bands of the French *brides picotées* are combined with rose point and *brides* of *point de neige*.

FIGURE C. Venetian rose point. Many details in the pattern of this border are outlined with delicate picot work. The piece is of very fine technique and is slightly earlier in date than the Figures A and B.

All of these pieces were exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE XLVII

THREE BORDERS

Needlepoint Lace: Rose Point. Italian, Venetian, Late XVII or Early XVIII Century

THE three borders shown on this plate mark the culmination of the Venetian lace-maker's art, an art which in two hundred years had developed from the simple cut-linenwork designed to adorn church and household linens to the intricate mass of stitchery here shown.

FIGURE A. This piece, illustrated also by Mrs. Bury Palliser,* is a veritable *tour de force* in its exquisitely pearled scrolls, its foliation festooned in myriads of picots and its tiny coralline sprays which spring from the centers of the various *rosaces;* it is reminiscent of an age when neither time nor human eyesight was considered in the production of a work of art.

FIGURE B. While there is in this piece an equal wealth of ornamental detail, the design is much more symmetrical than that of Figure A. The *brides,* with their frost-like picots, furnish a decorative background to the well-balanced pattern.

FIGURE C. This very beautiful piece, which is of the same quality and pattern as two *engageantes* bequeathed to the Metropolitan Museum of Art in 1888 by Mrs. John Jacob Astor, has among its delicately worked motives birds, trophies, musical instruments, crowns and dolphins,† the latter a device always associated with the Grand Dauphin of France (1661–1711), son of Louis XIV and Marie Therese of Austria.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*(Ed. 1902), fig. 29, p. 56.

†Not shown in the length reproduced in the illustration.

PLATE XLVIII

FLOUNCE

Needlepoint Lace: Point de France. French, First Half of the XVIII Century

THIS flounce with its delicately outlined architectural motives, its small pavilions, armorial trophies and miniature cannon, is of the late Louis XIV period when a long series of wars had left its imprint on every phase of French art. There is in the composition of this piece much that is reminiscent of the lovely patterns of Berain whose genius inspired the decorative arts of the late seventeenth and early eighteenth centuries.

The pattern is worked in a close *toilé* with no great variety of stitches, which mark it as a work of earlier period than that shown on Plate XLIII. The flounce is finished with the pointed edge characteristic of the French fabric and the mesh is the *grandes brides picotées*. The miniature cannon are of the same type as those shown on Plate LXXXVIII.

PLATE XLIX

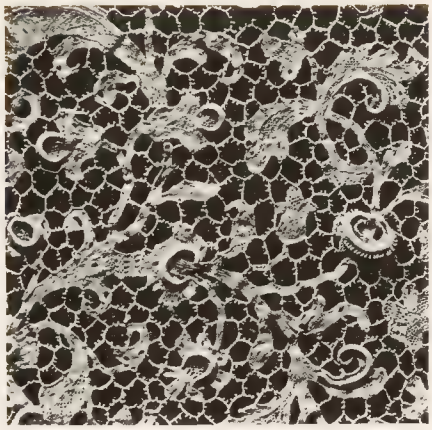
SHAWL

Needlepoint: Point de France. French, Early XVIII Century

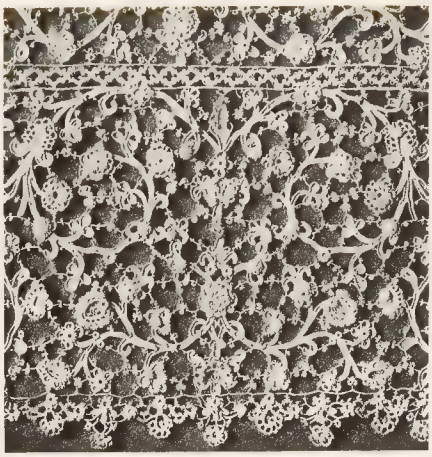
THE lace of this shawl, in its original form, was probably a flounce ten or twelve inches deep, remodeled in the second quarter of the nineteenth century to meet the fashion of the day. The pattern has the delicately festooned baldachino motive, familiar in laces of the Louis XIV period, worked in a flat technique with very little relief; the field is a mesh of *grandes brides picotées*.

Triangular shawls, which are found in occasional fashion plates of the late eighteenth century, attained their greatest popularity after the introduction of the East Indian Kashmir shawls during the reign of Queen Victoria, when they replaced the long scarfs of the Empire and Restoration periods.

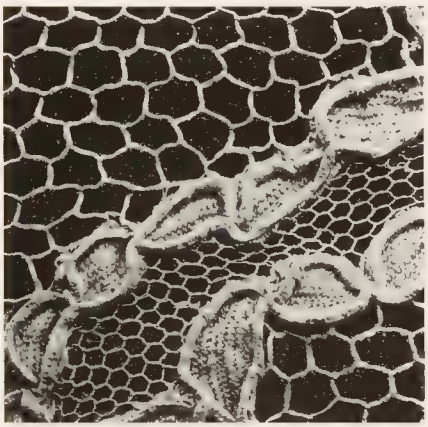
Exhibited with the Lace Collection of the Metropolitan Museum of Art, New York.



A. *Point de France, grande bride picotée,* OR *Bride Point de France.* BUTTONHOLED HEXAGONAL MESH WITH PICOTS.



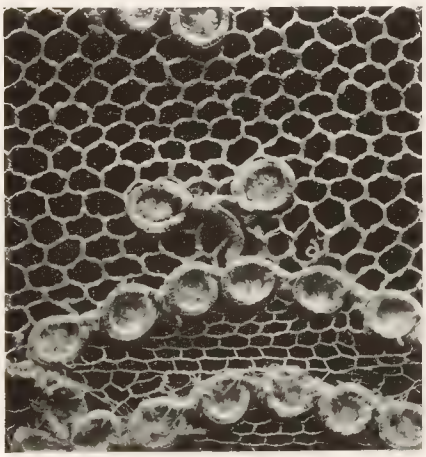
D. VENETIAN "ROSE" POINT, *brides* OR TIE-BARS WORKED IN *point de neige.*



B. *Bride bouclée sans picots,* OR *Bride d'Alençon.* BUTTONHOLED HEXAGONAL MESH WITHOUT PICOTS.



E. BRUSSELS "ROSE" POINT, OR *point de gaze.*



C. *Bride tortillée,* OR *Bride d'Argentan.* HEXAGONAL MESH OF TWISTED THREADS; PATTERN OUTLINED WITH CLOSELY BUTTONHOLED *cordonnet.*



F. LOOPED MESH OF BRUSSELS *point de gaze.* PATTERN OUTLINED WITH A LOOSELY BUTTONHOLED *cordonnet.*

25. Lace Technique, Needlepoint

ORIGINALS IN THE METROPOLITAN MUSEUM OF ART.

PLATE L

FLOUNCE

Needlepoint Lace: Point de France. French, Early XVIII Century

LIKE the Lyons silks of the early eighteenth century the pattern of this flounce seems to reflect a tendency on the part of the designers of the period to evolve a type of pattern less ornate than that of the seventeenth century. In this, while the tasseled baldachino combined with rococo banding is reminiscent of the earlier architectural style, its effect is lightened by the introduction of many openwork stitches and occasional floral motives that in their more naturalistic contour foreshadow the delicate refinement which in the Louis XV ornament replaced the stylistic rigidity of the preceding régime. In quality and design this flounce is similar to the one in the Musée Historique des Tissus at Lyons of which the Musée des Arts Décoratifs at Paris owns a short length. A narrow border which forms part of this set is shown on the following plate.

The interchange of workers between the Alençon and Argentan workshops, and the use of identical stitches at both places make it impossible to-day to attribute any given piece to one or the other of these centers.* Some French authorities claim, however, that in the *Point de France* made at Argentan there are but few details worked in relief, that these are in a rather delicate *cordonnet à picots* and that the mesh is always of the *grandes brides picotées;* while the *Point de France* made at Alençon had the *grandes brides,*—the large hexagonal mesh with fifteen to twenty† stitches on a side, without picots.

Exhibited with the Lace Collection of the Metropolitan Museum of Art, New York.

*Despierres, p. 92.

†Ibid., p. 81.

Cf. Schuette, pl. 56: "Needlepoint in the style of French lace of the late XVII or early XVIII Century."

PLATE LI

THREE BORDERS

Needlepoint Lace: Point de France. French, Early XVIII Century

THIS plate illustrates three borders which are typical examples of French needlepoint of the early eighteenth century.

FIGURES A and B have what is termed the "candelabra" type of pattern, in which a vertical motive somewhat resembling a branched candlestick is repeated at set intervals in a field of small broken scrolls.

The technique shows a thickly padded cordonnet edged with picots accentuating certain parts of the pattern; the mesh is the *grandes brides picotées*.

FIGURE C is a narrower flounce of the lace shown on the preceding plate.

A and B exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919. Figure C exhibited with the Lace Collection of the Metropolitan Museum.

PLATE LII

FLOUNCE

Needlepoint Lace: Flemish, Brussels, Early XVIII Century

THE lace of this plate illustrates the Flemish needlepoint of the eighteenth century which was inspired by the French fabrics of the same period.

By comparing this lace with that shown on Plate XLIV the difference between the Flemish technique and that of Italy and France is distinctly noticeable. In the Italian piece the stems of the pattern are worked in a close buttonhole stitch which gives a firm, clean-cut edge to the pattern, while the Flemish needlepoint shows along the edge of the stems a looped stitch, similar to that in the so-called *point de Venise à réseau,* but more wiry and much less delicate. This is partly due to the difference in the quality of thread and in part to the more loosely worked stitch employed by Flemish lace-makers.

Exhibited in the Metropolitan Museum of Art, New York; Florence Blumenthal Collection.

Cf. Liedts: *Anciennes dentelles belges,* pl. 70, 71. Reusens: *La Dentelle,* pl. 15: *"Guipure de Flandres à l'aiguille."*

PLATE LIII

CHALICE VEIL

Needlepoint Lace: With the Crown of a Dauphin, Reversed Ls, and the Arms of the Chigi Family. Italian, Burano, XVII Century

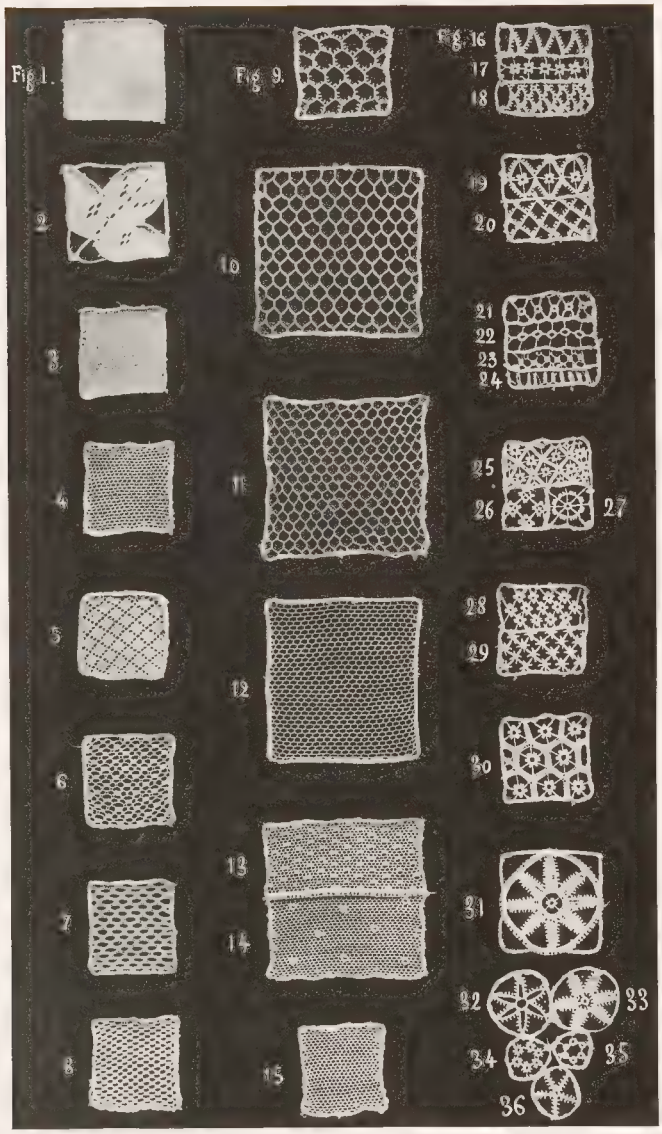
THIS interesting piece, a square of fine hand-woven linen edged with old Burano, once served as a chalice veil in the Convent of Saint Joseph, to which institution it was bequeathed by Mme. Louise de France, daughter of Louis XV, who was herself a member of the Carmelite Order. The two principal motives in the design of the lace are the crowned "L" of the Dauphin of France, and a three-tier mountain and star, the arms of the Chigi family.

The combination of these two heraldic devices suggests that this lace was designed for some function in which the Dauphin of France and an important member of the Chigi family were the principal figures. At the time of the birth of the Grand Dauphin Louis (1661–1714), Alexander VII (Fabio Chigi) was the reigning Pope, and as it was the custom at the birth of a Dauphin for the papal nuncio to go to the palace and present to the new-born child "*les langes benites*," or consecrated layette, on behalf of His Holiness the Pope,* there is every reason to believe that the lace on this piece originally formed part of the baptismal outfit presented by the Pope to the royal infant of the French court in 1661. Bits of old Burano of a different pattern are inserted in two corners.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Palliser (1902), p. 162, n. 8.

1. Fond or entoilage
2. Portes
3. Gaze serrée or ordinaire
4. Gaze claire
5. Quadrilles
6. Point d'Argentan
7. Point mignon
8. Point à trou
9. Brides à picots or dentelure
10. Bride bouclée (buttonholed plain)
11. Grand réseau (bride tortille)
12. Réseau ordinaire
13. Réseau mouche
14. Réseau avec bobine
15. Petit réseau
16. Venises
17. O à nez en queue
18. Écailles



19 Mosaïques
20. Rateaux
21. O en chainettes
22. O bouclés en queue
23. Mouches
24. Rangs blancs
25 O encadrés
26. Boulettes
27. O à 8 pattes
28 O à nez en chainettes
29. X en chainettes
30. Pavés avec cannetille
31. St. Esprit avec rangs clairs
32 St. Esprit à six branches
33. St. Esprit avec gaze ordinaire
34. Couronne d'Or à nez
35. Couronne d'Or bouclés
36 Étoile à double nez

26. Lace Technique, *Point d'Alençon* stitches
from originals in the Metropolitan Museum of Art
made for illustrating Mme. Despierre's
"Histoire du Point d'Alençon."

PLATE LIV

FIVE BORDERS

Needlepoint Lace: Point d'Alençon. French, First Half of the XVIII Century

THE five borders grouped on this plate illustrate quite clearly the rather confused type of ornament prevalent in lace and textile design in the first part of the eighteenth century and the gradual transition through which later the distinctive Louis XV style developed.

FIGURE A. A shaped piece of very perfect technique in which the pattern is somewhat obscured by the introduction of many decorative modes in the field of closely worked needlepoint.

FIGURES B, C. While this piece, shown in two parts of its length, displays the same beautiful technique as Figure A, the stitches are much less elaborate and more in character with works of an earlier period. Both of these laces are closely allied to the early needlepoint of Brussels, and it is not unlikely that this type of French lace may be of Flemish origin; for, according to Madame Despierres, from 500 to 600 Alençon lace-makers settled in Flanders at the time of the Revocation of the Edict of Nantes and there developed a *"point royal"* which is said to have been modeled after a Flemish *"point à la Reine,"* a lace which in the Low Countries dates back to 1678.* The migration of lace-makers is responsible for many perplexing types.

FIGURE D. Needlepoint lace of this variety with the *oeil de perdrix* or *réseau rosacé* predominating in the field of the pattern is frequently referred to as *"Argentella,"* a much discussed term which the Contessa di Brazza very aptly claims to be, in all probability, simply an Italian designation of *"Argentan."* It was a lace much favored by court patrons.

FIGURE E. This strip introduces in its pattern a number of the early Alençon stitches similar to those found in Figures A–C. The field is of *point de neige*. In the eighteenth century laces of this period were sometimes remodeled to meet the demands of a prevailing mode; thus, when fashion decreed a more delicate lace, an effect of lightness was gained by introducing in place of the original mesh a more open stitch as a background to the pattern.

The small mesh, or *réseau*, was introduced in the Alençon technique between 1690 and 1705.† The *brides* or tie-bars of the Venetian type and the *grandes brides picotées* of the *Points de France* survived well into the eighteenth century, but were finally supplanted by the *réseau*, an innovation said to have been introduced by Flemish lace-makers, many of whom were at that time working in France. Documents dealing with the establishment of the *Point de France* industry record the fact that there were twenty-two Flemish workers at Rheims in 1665, and that in 1682 Colbert authorized the director of the works at that center to send for more Flemish workers if needed to develop the *"passements de Flandre ou d'Angleterre"* which were increasing in popularity.‡

The ornamental stitches—*"modes"* or *"jours"* illustrated on Plate 26—were in reality a development of the *réseau*, and while they may be said to date from its introduction (1690–1705) they did not appear in any great variety or perfection until after 1725.

In a descriptive paragraph dealing with the various phases of the Alençon and Argentan technique, Madame Despierres‖ reiterates the statement that the various operations which constitute the fabrication of *Point d'Alençon*, either in the design or in the stitch, apply equally to *point d'Argentan* of which the fabrication *is exactly the same as that of point d'Alençon.*

*Despierres, pp. 124, 125.

†Ibid., pp. 84, 85.

‡Laprade, pp. 130, 223, note 1; Despierres, p. 85.

‖P. 92.

PLATE LV

TWO BORDERS AND MEDALLION

Silk Needlepoint: Italian, Burano, Early XVIII Century

THE presence of a bird motive in this circular medallion suggests that the piece may have been designed for a chalice veil, although silk Burano of this type is what was used to edge the *Talith** or "prayer-cloth" and as well to trim the *Chuppa** or silk marriage canopy of the Rabbinic Jews. According to Hebrew ritual this canopy must be blue in color with "biblical fringes" (*çiçith*) at the four corners, as directed in the book of *Deuteronomy;*† and the lace, a narrow border and a square ornament for each corner, must be of the same material.

Other articles associated with Hebrew ritual are the "ceremonial apron" worn during the rite of circumcision, and the "binder" that wraps the Scroll of the Law. Of the former the Metropolitan Museum owns a very beautiful example in cutwork and gold embroidery; another, in the Brussels collection, is edged with fine pointed bobbin lace. Three binders in embroidery, cutwork and silk, owned by Frances Morris, are in the Collection of the Metropolitan Museum of Art.

*Sometimes spelled *tallith* and *huppah*. cf. Adler in Report of Smithsonian Institution (1899), pp. 552, 558.
†xxii, 12: "Thou shalt make thee fringes upon the four corners of thy vesture, wherewith thou coverest thyself."

PLATE LVI

TWO LAPPETS

Needlepoint Lace: Grounded Venetian or Point de Venise à Réseau. Italian, XVIII Century

THE type of lace of which this illustration furnishes two exceptionally perfect examples has been termed—following the established tradition—"Grounded Venetian, or *Point de Venise à réseau,*" a variety of lace that is still an interesting problem to lace students, and one difficult to solve considering the diverse opinions arrived at by the following authorities:

Mrs. Bury Palliser: 1st Edition: "Brussels," which the annotators of the 1902 edition change to "*Point de Venise à réseau.*"

Alan Cole (1889). In his translation of Lefebure's *Embroidery and Lace* this author adds the following note: "I may here note that M. Lefebure refrains from mentioning a class of fine needlepoint lace which has been termed by many (Monsieur Dupont-Auberville amongst them) *Point de Venise à réseau.* For employment of wonderfully fine thread this class of lace is remarkable. But there is a formality in its pattern which appears to have succumbed before, and been altogether superseded by, the floral playfulness of the French and Flemish contemporary laces. Hence *Point de Venise à réseau* is rare—Flemish needlepoint of the late seventeenth century might, I think, be equally entitled to the name '*Point de Venise à réseau*'." (pp. 232–233.)

Moritz Dreger (1906) classes it as "*Sogenannte 'Alençon'*, Belgian or French."

Signora Ricci (1908) illustrates three small pieces which she classes as "*Punto di Venezia col fondo.*"

Hungerford–Pollen (1908) terms it "*Point de Venise à réseau.*"

Marie Schuette (1926) illustrates a piece, similar to those here shown, from the Nordböhmisches Gewerbe museum, as "*Point de Sedan,* French? Venetian? Brussels?" Another example in her work on the Leipsic Exhibit, pl. 56, is labeled "Belgium," First half of the XVIII Century.

Emil Kumsch describes similar examples as "*Point de Sedan,*" End of XVII Century. (Tafel 9: 3–4.)

A. Calavas shows two fine lappets termed "*Point de Venise à réseau,*" XVII Century.

Venetian workers of the eighteenth century had attained an unsurpassed needle technique; the trend of the fashion was toward the lighter Flemish pillow laces rather than the heavier Venetian needlepoints, and it is natural to assume that they would have endeavored to develop a fabric that could compete successfully with the laces of the French and Flemish markets. It is also true that the Flemish character of this lace may be due to the use of Flemish models by the Venetian workers in producing this most delicate of needlepoint laces, and that they may have used Flemish thread.

On the other hand, Sedan, always an important needlepoint centre, and renowned as well for the delicacy of its thread, could easily have produced a needlepoint of this quality if the lace-makers in its immediate vicinity—Valenciennes, Binche, and Brussels—could weave an equally beautiful fabric with bobbins.

In dealing with perplexing problems of attribution, existing trade conditions of the period should not be overlooked; for there is no reason to believe that a Venetian or other merchant—of Shakespeare's day or later—differed very materially from the merchant of to-day nor was less watchful in trimming his sails to catch the shifting trade winds; even the Alençon needlepoint workers developed the bobbin technique when in the middle of the eighteenth century (c. 1745-1754) fashion decreed that silk blonde laces should take the place of fine needlepoints (cf. Despierres, pp. 91, 92).

PLATE LVII

CAP CROWN AND BORDERS

Needlepoint Lace: Grounded Venetian or Point de Venise à Réseau. Italian, XVIII Century

FIGURES A, B. There is much in the design of these two pieces that suggests the fine Flemish bobbin laces of the same period while the technique repeats in many of its decorative stitches the *"jours"* of the French needlepoints. The thread in this type of lace is always of the finest, producing in the finished work a very thin, flat fabric; the ground is a square mesh.

FIGURES C, D. While these two pieces have the same thin, flat quality found in Figures A and B, the type of pattern suggests a slightly later date, possibly the third quarter of the century, when birds and especially the carnation shown in Figure D were popular motives in silks and laces, the scale of the flowers in the cap crown and accompanying band being more in keeping with the stylistic floral forms of the late Louis XIV and Regency periods.

A, B, C exhibited in the Metropolitan Museum of Art.

PLATE LVIII

FOUR LAPPETS

Needlepoint Lace. XVII, XVIII Centuries

FIGURES A, D. POINT D'ALENÇON, FRENCH, 1770–1780. Two very perfect examples of point d'Alençon dating from the last years of the reign of Louis XV and the beginning of Louis XVI; Figure A with its ball cords and tassels and its flower pots has the "*grand réseau,*" while Figure D with its dainty sprig pattern and banded border of openwork stitches recalls the French silk designs of the period. The ground in this is the "*petit réseau.*"

FIGURE B. ROSE POINT, ITALIAN, LATE SEVENTEENTH CENTURY. This lappet, beautifully designed and of most delicate technique, is a very fine specimen of Venetian work. Details of the pattern are accentuated by elaborate picot work.

FIGURE C. FLAT NEEDLEPOINT, FRENCH, EARLY EIGHTEENTH CENTURY. There is a close resemblance between this type of flat needlepoint and the pillow laces of Flanders, and it may be assumed that it comes from northeastern France. Its mesh is similar to the Brussels needlepoint of the period, but the pattern with its heraldic device, its flags and trophies is more in keeping with French ornament of the first quarter of the century.

The query is sometimes raised as to which term more properly applies to the lace tabs of eighteenth-century head-dresses such as are illustrated on this plate,—barbe or lappet?

The term "barbe" is of an ancient heritage for it is mentioned by Chaucer where, in his *Troilus and Cresiede,* Pandarus bids the widowed Cresiede lay aside her "barbe" and "shew" her face; the barbe in those days was a closely pleated neck-covering, probably of linen, used by women of religious orders and widows who wore it with a band passing over or under the chin. A monumental brass in Bedfordshire shows the Abbess of Elstow wearing a barbe of this period which in shape so closely resembles a beard as readily to suggest the derivation of the term.

The barbe referred to in the English document quoted by Mrs. Palliser was probably of velvet or heavy cloth such as is shown in the head-dresses of Holbein's portraits of women.* In describing the etiquette of this feminine head-gear, the document above referred to states that in the funeral cortège of Mary Tudor "the ladies in the first and second chariots were clad in mourning apparel, according to their estates, 'their barbes *above* their chynes. The 4 ladies on horseback in like manner had their barbes *on* their chynes.' In the third chariot, 'the ladies had their barbes *under* their chynes.'"†

The strict form associated with the raising or lowering of the barbe survived well into the eighteenth century by which time the term "barbe" had become interchangeable with "lappet." An instance illustrating this is cited by Mme. de Campan in her *Memoires* where she refers to the chagrin occasioned in court circles when at some function she inadvertently failed to detach her barbes which "etiquette" demanded should be "pendant."

With the fontange, the towering head-dress which retained its popularity for a number of years toward the close of the seventeenth century and the beginning of the eighteenth century—in England a trifle longer than in France—the barbes were worn pendant at the back. With a similar head-dress in England the barbe, often referred to as a "pinner," was worn at each side of the cap, the ends resting on the shoulders in front.

In the eighteenth century a complete cap set consisted of a pair of lappets from three to five inches wide and about twenty inches long, a strip of narrow lace about a yard and three quarters long, the "band or passe" and a crown, the "*fond de bonnet.*"

Toward the end of the century, when large mob caps were in vogue, the lappets are shown arranged in flat loops around its crown, while the narrow lace that in the earlier days served as the "*papillon*" edged the popular fichu of the day.

*Cf. Boehn: *Die Mode, Menschen und Moden im Sechzehnten Jahrhundert Munchen* (1923), p. 34 ff.

†Palliser (1902), p. 180, no. 3.

In its last estate the lappet once more became the "barbe" of Victorian days when it trimmed the lace bonnets of our grandmothers or was worn by them as a sort of neck-tie, the finishing touch to the heavy black silk costumes of their day.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. also, article on *Lace Caps of the Eighteenth Century* published in the *Bulletin of the Needle and Bobbin Club* (vol. 5, no. 2, 1921) which quotes from Garsault's *Art de la Lingère* of 1771.

PLATE LIX

FLOUNCE

Needlepoint Lace: Point de France. French, Late XVII Century

THE laces designed for the marriage of the Duke of Bourgogne, grandson of Louis XIV, and Marie Adelaide of Savoy in 1691 represent the height of the Berain period in the *points de France*. Toward the close of the century the delicately designed architectural type of pattern so characteristic of that era began to give way, in lace as well as in silk weaves, to a formal arrangement of stylistic fruit and flower motives which foreshadowed the more naturalistic treatment that developed in the following century. This flounce has in its field the cone and pomegranate which appear so frequently in fabrics of the Regency (1715–1724); but here they still retain the rigidity of the seventeenth century model and suggest stately magnificence of church ceremonial rather than the picturesque festivities of court life.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

A very complete history of the *Point de France* industry established in 1665 under court patronage and organized by Colbert in the different lace centers throughout France, will be found in the following works: *Le Point de France,* by Madame Laurence de Laprade; *Histoire du Point d'Alençon,* by Madame Despierres; *Les Points de France,* by Ernest Lefebure, translated by Margaret Taylor Johnstone.

PLATE LX–LXI

FLOUNCE. TWO DETAILS

French Needlepoint Lace: Point de France. First Quarter of the XVIII Century

THIS flounce, while embodying in its pattern certain motives found in the preceding plate, is of the more delicate technique that indicates work of a slightly later date; it is in the same class with the narrow border illustrated in Figure B of Plate LXVI but designed on a grander scale, probably for a *bas de rochet* or *bas d'aube*. It is worked in a flat technique except for the fine cordonnet which accentuates certain details. The mesh is the *grandes brides picotées*.* The principal stitches employed in the ornamental *jours* or *modes* correspond to those illustrated on Plate 27: the *point d'Argentan*,† *point mignon*,‡ and the *pavé avec cannetille*.||

This lace, which may be considered an *Argentan* fabric, is of exceptional beauty both in design and in the quality of its technique. It was formerly in the collection of the Countess de Valencia de Don who exhibited it in the Musée des Arts Décoratifs, Paris, in 1909. It is now shown with the laces of the Metropolitan Museum of Art, New York.

There are two other flounces of this same design in America: one in the Eva Van C. Morris Collection is in the Metropolitan Museum of Art, the other owned by Mrs. William P. Douglas, New York.

*No. 9.
†No. 6.
‡No. 7.
||No. 30.

PLATE LXII

FLOUNCE

Needlepoint Lace: Point de France. French, First Half of the XVIII Century

FASHION of the court of Louis XV demanded a wealth of luxury quite the equal of that of the preceding reign. While in the early days of lace-making the finest work was reserved for ecclesiastical purposes, eighteenth century portraiture indicates that equal magnificence invaded the domain of the boudoir.*

The flounce here shown is worked in the flat technique with only occasional details accentuated with the *cordonnet à picots*. Here again the pattern with its rather abruptly broken banding, its central cone-like motive and its *cor d'abondance*, recalls the Lyons silk fabrics of the period. The ground is the *grandes brides picotées*.

A similar flounce in the Musée Historique des Tissus at Lyons is catalogued as "*point de Sedan.*" Another flounce, exhibited in the Leipsic Museum in 1911 (Plate XXXV), is classed by Marie Schuette as "*point de France,*" about 1700.

Exhibited with the laces of the Metropolitan Museum of Art, New York.

Cf. Dreger: *Die Wiener Spitzen* (1906), pl. 29, fig. a: "Belgian or French (so-called 'Argentan'). First half of the XVIII Century."

*Cf. Painting by Jean-Baptiste Deshays (1729–1765): *Dame à sa Toilette*, showing a dressing table furnished with a deep flounce edged at the top with a narrower lace to match. (*Kraemer Collection*, vol. 2, no. 16, Paris, 1913). Exhibited in the Exposition of Modes held at the Bagatelle in 1911. Also Nattier's *Madame Marsollier et sa Fille*, in the Museum at Weimar.

PLATE LXIII

FLOUNCE

Needlepoint Lace: Point de France. French, Early XVIII Century

THIS flounce with its intricate pattern of delicate scrolls branching from set motives—an heraldic device and lyre combined with arabesques—is a work of beautiful technique inspired by the Berain type of pattern produced at the royal workshops during the closing years of the seventeenth century, models which proved popular well into the eighteenth century. Throughout the pattern details are accentuated with a delicate cord edged with picots, while the field is of the *grandes brides picotées*. The very few ornamental stitches introduced in the pattern mark it as a work produced in the early years of the century.

Exhibited with the laces of the Metropolitan Museum of Art, New York, 1919.

PLATE LXIV

FLOUNCE

Needlepoint Lace: Point de France. French, First Half of the XVIII Century

DESIGNED with a wealth of foliation which leaves little uncovered ground in the field of *grandes brides picotées*, this flounce shows a perfection of technique in the delicacy of its stitches, and in the careful application of cordonnet and picots to give a slight accentuation in certain parts of the pattern. It is of the same type as that shown in the Soubleyras portrait of Pope Benoît XIV, painted about 1740, and in the Rigaud portrait of Bossuet of the same period, and is what is sometimes termed *"Point de Sedan."*

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

The identification of what may be termed "real" *point de Sedan* is still open to discussion. The piece illustrated by Séguin* as this lace has a design of elaborate rococo ornament, worked in flat technique with occasional details edged with cordonnet fringed with picots, in a field of *grandes brides picotées*. It shows, however, a slight difference in technique from other *points de France*, in the looped outlining stitch, like a line of pin-holes, which appears between the mesh and the edge of the pattern where there is no cordonnet,—a technical feature which appears also in the lace variously described as "grounded Venetian," *point de Venise à réseau*, and *point de Sedan*.†

Other authorities—Laprade, Palliser, Cole—follow Lefebure‡ who bases his opinion on the type of pattern rather than on technique, stating simply that the floral devices are large and heavy in execution:

> *"Les fleurs en sont larges et traitées en travail un peu corsé et épais, s'enlevant par formes d'une grande ampleur sur des fonds, presque toujours garnis de la grande maille picotée du point de France. Au lieu d'être festonnées tout à l'entour, ces grandes fleurs portent des accentuations espacées et bien choisies, marquées par des parties de feston, placées comme des retouches en vigueur, qui sont d'un effet très artistique. Les plus beaux rochets d'évêque dans les derniers portraits de Hyacinthe Rigaud et de Largillière sont en point de Sedan."*

In the seventeenth century Sedan, like Alençon, was celebrated for the fine quality of its cut-work, the Great Wardrobe Account of Charles I crediting His Majesty with "six handsome Pultenarian Sedan collars of cut-work, with the same accompaniment of 72 yards of needlework purl" amounting to 106 pounds and 15 shillings. At this time Sedan was furnishing nearly all of the thread, which was of the finest quality, for the lace industry of the Champagne district; most of its lace-makers were Protestant, however, and emigrated after the Revocation of the Edict of Nantes. Laprade quotes from many interesting documents showing how jealously France was guarding her industries during these years and what difficulties were experienced by traders desirous of transporting their merchandise across France for export at Saint-Malo and other seaport towns.||

*Séguin: *La Dentelle*, pl. XLIII.

†Cf. pls. LVI, LVII.

‡Lefébure: *Broderie et Deutelles*, p. 227.

||Laprade, p. 312, ff.

PLATE LXV

FLOUNCE

Needlepoint Lace: Point d'Argentan. French, First Quarter of the XVIII Century

SOMETIME in the history of this flounce, which is not in its original condition, the lace has been cut at the top and rearranged in order to add to its depth.

While there is much in the arrangement of the pattern that recalls the masterpieces designed by Daniel Marot, there is on the other hand a strong Italian touch in the fruit details, especially the pomegranates,—a composition such as might have been inspired by Venetian silks of the period. Both in design and technique this lace follows more closely the traditional type attributed to Argentan, of the rococo period, when architectural details and decorative bandings, often branching from central shell motives, were combined with stylistic fruit and floral motives. Many Alençon *modes* appear in different parts of the pattern while small fields of a beautifully worked open mesh of circles and stars create a well-balanced effect of light and shade. The ground is worked in the *brides bouclées*, the large hexagonal mesh of simple buttonhole stitch without picots. A similar flounce is described by Marie Schuette as *point d'Alençon* of the Louis XV period.*

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

When in 1665 the manufacture of *Points de France* was established under royal patronage at various centers in France, and Venetian workers were imported from Venice by Colbert, many of the lacemakers at Alençon already knew the technique of *point de Venice*, a number of young girls having been trained by Mme. de La Perrière who had made a study of the Venetian fabric and discovered the process in 1661.†

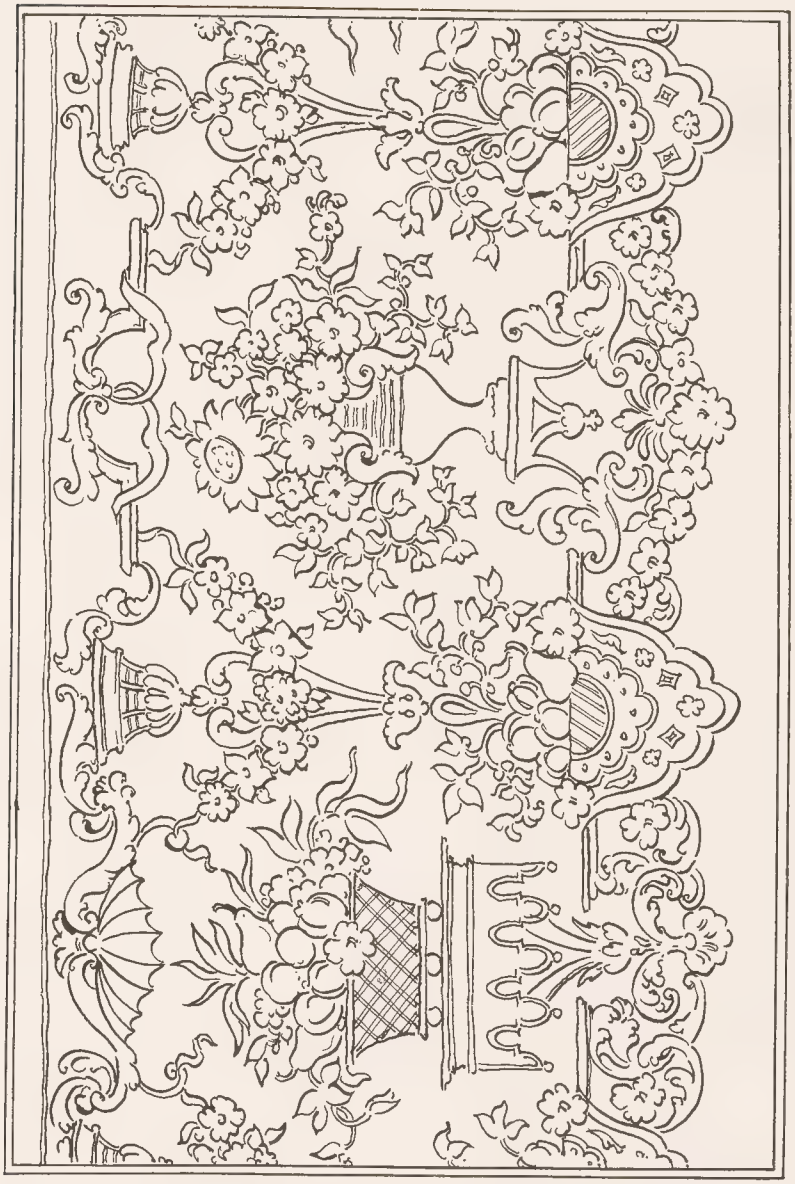
Alençon lace of the early period had a large hexagonal, buttonholed mesh like the *point de France* but without picots; later the fine hexagonal mesh became the accepted Alençon type while the Argentan workers adopted the hexagonal mesh of twisted threads—the *bride tortillée*—instead of the buttonholed mesh, the *bride bouclée*.‡ It is difficult to say just when the laces of Alençon and Argentan ceased to be termed *points de France*, but, according to Mrs. Palliser, an inventory of 1723 is the last to mention *point de France*, while *point d'Argentan* appears in 1738 and *point d'Alençon* in 1741.‖

*Schuette (1912), pls. 21, 22.

†Laprade, p. 42.

‡Ibid., p. 108.

‖Palliser (1902), pp. 194, 195.



27. PATTERN OF POINT D'ARGENTAN FLOUNCE (PLATE LXV) AS ORIGINALLY DESIGNED.

PLATE LXVI

FIVE BORDERS

Needlepoint Lace: Point d'Alençon. French, XVIII Century

THESE five strips of lace are what has come to be recognized as the Alençon fabric, and in quality and design they represent some of the finest types produced in the eighteenth century.

FIGURE A. This may be the *"point royal"* referred to by Mme Despierres* as a novelty produced both at Alençon and Argentan between 1709 and 1729: a lace described by this authority as having three varieties of *"brides"* (which here seems to refer to ornamental stitches) so combined in the field as to produce a "mosaic" effect such as is here shown. In this piece, and also in Figure E, the pattern is inverted, a variation introduced in lace in the early years of the Louis XV period, when fashion required that garnitures for the bodice be laid flat, edge up. This pattern has three different stitches in the field: the *œil de perdrix* (partridge eye); the *bride bouclée* or hexagonal buttonholed mesh; and the fine Alençon ground, the *petit réseau.*

FIGURE B. A piece of the same period that retains in its pattern the pomegranate motive familiar in ecclesiastical laces of the preceding reign.

FIGURES C, D. These reflect all the delicacy and charm of the Louis XV régime when designers of lace, silk and porcelains turned their attention to naturalistic floral themes to meet the demand of the current mode. Both of these pieces have a mesh of *brides bouclées.*

FIGURE E. Of greater delicacy than the other four examples, this piece has an unusual ground of fine Alençon mesh figured with small circles. The *"larmes"* or "tear-drops" which appeared in the fine-meshed laces of this period preceded the introduction of those in which the pattern consisted of a field powdered with dots, a type that combined charmingly with the sprigged India muslins popular toward the close of the century.

Mme Despierres† classifies the three types of grounds used in French needlepoints as follows:

La bride de point de France or *bride à picots,*—the large hexagonal mesh with picots.
La bride bouclée sans picots or *bride d'Alençon,*—the medium-sized hexagonal mesh, closely buttonholed, without picots.
La bride tortillée or *bride d'Argentan,*—the twisted hexagonal mesh, in some instances made secure at each corner with a buttonhole stitch.

It was the custom of the French lace-makers to perfect themselves in a single stitch and workers were often transferred from one center to another; in Alençon one who had specialized in the *bride tortillée* might be sent to Argentan to put in the ground of a piece, or another might be sent from Argentan to Alençon to add the *bride bouclée* to a piece worked at that center. It is therefore impossible to say of a given piece whether it is the work of Alençon or Argentan. ‡

FIGURES A, B, C, D exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919. Figure E exhibited in the World's Columbian Exposition, Chicago, 1893.

*Despierres, pp. 82, 99, 173.
†cf. Ibid., p. 83.
‡Ibid., p. 92.

PLATE LXVII

THREE BORDERS

Needlepoint Lace. French, XVIII Century

THE three different varieties of mesh used in the needlepoint laces made at Alençon and Argentan in the eighteenth century are illustrated in this plate.

FIGURE A. POINT DE FRANCE, GRANDE BRIDE PICOTÉE. This is the *brides à picots* or *brides point de France,* the large hexagonal mesh with picots developed by the French workers toward the close of the seventeenth century (1665–1675). The border here shown matches the deep flounce of Plate LXII. It dates from the first half of the eighteenth century.

FIGURE B. POINT D'ARGENTAN, BRIDE BOUCLÉE. The *bride bouclée sans picots* or *brides d'Alençon* is the closely buttonholed mesh without the little thorns or picots. This piece which, unfortunately, has been cut at the top, has its floral motives worked in the compact rows of buttonhole stitches that form the cloth-like *toilé* of the pattern, while the rococo ornaments show many elaborate openwork stitches. This piece dates from the period of the Regency (1714–1724).*

FIGURE C. POINT D'ARGENTAN, BRIDE TORTILLÉE. The *bride tortillée* or *bride d'Argentan* is the mesh said to have been introduced by the Argentan workers; the process is much less difficult than the *bride bouclée* which required from 15 to 20 stitches on each of the six sides of the hexagonal mesh, as the thread is simply twisted about the six sides instead of being buttonholed. This is a companion border to the deep flounce on the following plate.

Figure A exhibited with the laces of the Metropolitan Museum of Art, New York; Figures B, C exhibited in the Special Summer Exhibition of 1919.

*Cf. Louvre: *Les Dentelles Anciennes,* pl. 5, no. 5. *Collection Besselièvre,* pl. 19.

PLATE LXVIII

FLOUNCE

Needlepoint Lace: Point d'Argentan. Wedding Lace of Queen Charlotte, Wife of King George III of England, Married in 1761. French, XVIII Century

WHILE this flounce has a mesh of the *bride tortillée* which is attributed to Argentan, the lovely floral pattern with its ribbons and bow-knots is made up of many of the Alençon stitches shown on Plate 26 indicating that the pattern may have been worked at that center while the ground may have been added by a skilled Argentan worker. The variation of light and shade in the petals of the flowers of this piece is of interest as it illustrates an early example of a phase in needlepoint that reached an exaggerated development toward the middle of the nineteenth century when there was a revival of the lace industry under the patronage of the Empress Eugénie. The dotted mesh that to-day is termed *point d'esprit* was known as the *réseau mouche*, a stitch introduced at Alençon between 1754 and 1775.*

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Cf. Dreger (1906), pl. 44: Needlepoint (so-called "Argentan") Belgian (?) Third quarter of the XVIII Century. Schuette (1912), pl. 43: "Alençon, second half of the XVIII Century."

PLATE LXIX

FLOUNCE

Needlepoint Lace: Point d'Argentan. French, Third Quarter of the XVIII Century

DURING the latter years of the reign of Louis XV, when the looms of Lyons were turning out floral brocades to grace the ladies of the French court, the lace patterns of the period reflected the same naturalistic features. The flounce here illustrated, like the flowered silks, expresses all the charm of eighteenth century ornament in the lines of its gracefully poised birds*, the delicate blossoms and the decorative dragon-flies set in a field of large hexagonal mesh of the *brides bouclées*. In the border the *œil de perdrix* or *réseau rosace* is combined with a number of other ornamental *jours* in a mosaic of beautiful stitchery.

A *point d'Argentan* flounce with similar birds is exhibited in the Rigaud Collection recently bequeathed to the Musée des Arts Décoratifs, Paris.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*In Ashton: *Social Life in the Reign of Queen Anne*, vol. I, p. 99, the author lists the various birds that appear in eighteenth century ornament: "the milk-white peacock, white and pyed pheasants, bantams, and furbelows, fowl from the East Indies; topknot hens from Hamburg."

A set of bed-curtains with branching floral sprays and similarly poised birds—documented cotton print of the Revolutionary period—are preserved in the Museum of the Washington Headquarters at Newburgh, New York. The exotic bird forms that appeared in European ornament in the eighteenth century may be traced directly to the large importation into France and England of East Indian fabrics.

PLATE LXX

GARNITURE FOR SKIRT

Needlepoint Lace: Point d'Alençon. French, Period of Louis XVI, 1774–1792

IN THE delicacy of this ground, with its minute circles and dots, we have a typical example of the lighter needlepoint laces in vogue during the closing years of the eighteenth century. While this lace may have been made in Flanders—it has something of the feeling of the Flemish needlepoint—it shows nevertheless the closely buttonholed outline with myriads of picots characteristic of the French technique.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATES LXXI–LXXII

FLOUNCE

Needlepoint Figures With Sprays and Garlands of Bobbin-Made Lace Applied on Hand-Made Bobbin Net (Droschel or Vrai Réseau). Flemish, Brussels, Late XVIII Century

THIS flounce, a wonderful example of the most difficult Brussels bobbin technique, is a fabric in which delicate pillow-made sprays and needlepoint figure-work are combined with a ground of bobbin net—the *droschel* or *vrai réseau* of the Brussels lace-makers. This ground is made in narrow strips about an inch wide, joined by the *point de raccroc*,* the lines where the edges meet being distinctly visible in several places on the enlarged detail of Plate LXXII. To produce a net sufficiently large for a flounce of this size would require many yards of these narrow strips, a work representing not only marvelous skill but infinite patience and eye strain. The ground completed, an equally difficult task remains in the application of the dainty sprays upon a background which has in it none of the dressing that gives a working body to the modern net used in applied lace.

The drawing of the figures suggests the style of the painter David who was living in Brussels toward the close of the eighteenth century and to whom the designing of a similar piece of lacework has been attributed by Van Overloop of the Musée Cinquantenaire of Brussels. The figures also recall the plaquettes designed by Angelica Kauffmann for the cabinet work of the Adam Brothers, while the "love birds" may have been inspired by the original "*parterre de l'amour*" of Le Pautre.

Exhibited in the Special Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Cf. Article of Mme. L. Paulis, *Bulletin of the Needle and Bobbin Club*, vol. 7, no. 2.
Cf. Cox, in *Les Arts*, no. 79, July, 1908, no. 53: "*Angleterre à personnages. Travail aux fuseaux.*" Flemish, XVIII Century.

PLATE LXXIII

GARNITURE

Needlepoint Lace: Point d'Alençon. French, Last Quarter of the XVIII Century

THE delicate quality of this lace illustrates the last phase of the eighteenth century *point d'Alençon,** when the hexagonal mesh had become a filmy cobweb: *le petit réseau,* supporting dainty sprigs, had supplanted the more elaborate type of motives familiar in the early years of the Louis XV period.

This lace became the fashion when the stiff brocades had been laid aside for dainty Indian muslins, and when ruffles were the order of the day. A garniture such as the one here shown recalls the lace-trimmed bodice of Marie Antoinette in the LeBrun portrait of the Queen with her children. In that period the barbes or lappets were no longer worn pendent at the back, as in the preceding century, but were arranged in loops about the crown of the mob caps of the day.

*Describing Alençon lace of this period (1775–1790), Mme. Despierres (p. 173) states that it had "*beaucoup d'aunages en réseau, en bride bouclée, bride tournée; peu en bride à picots. Dessins avec semês de fleurs.*"

PLATE LXXIV

CARE CLOTH OR "NUZIALE"

Green Silk With Network Embroidered In Color, Edged With Bobbin Lace. Italian, XVI or XVII Century

THE black-and-white illustration of this piece gives but a faint suggestion of the charm of the original which is exquisite in coloring. The body of the cloth is of dull green taffeta edged with a narrow border and end-bands of *buratto*, a net of dark silk weave embroidered in a floral design of cyclamen, tulips, roses and anemones worked in polychrome silk. The thread of the *buratto* and likewise that of the bobbin lace is of a very stiff and wiry quality. The bobbin lace, which is in two patterns, corresponds to contemporary needlepoint lace and finds a close parallel in the *punto in aria* that trims the collar in the Uffizi portrait of Bianca Capello painted in 1575.* In Italy the *"nuziale"* (from *nuzial*, nuptial) was, in the old days, held above the contracting parties during the wedding ceremony. When used as a christening or "bearing cloth," it was thrown over the child at the time of baptism.

*Ricci, vol. II, pl. 247. Cf. also, Palliser (1902), p. 309.

PLATE LXXV

FOUR BORDERS

Bobbin Lace. Italian, XVI Century

THIS interesting group is representative of the early pillow laces produced in northern Italy for the enrichment of church and household linens in the late sixteenth and early seventeenth centuries. The more delicately designed patterns with narrow braid-like scrolls and deep points worked in an open stitch, such as is shown in Figure A, are usually attributed to Venice. The *reticello* in Figure B is a beautiful example of pillow lace, probably worked at Genoa, which corresponds to the geometric needlepoint type.

FIGURE C. An unusually rare type, the closely worked *toilé* of the pattern with its stylistic bird motive, separated by an inverted floral form, recalls the archaic patterns of fifteenth century Umbrian weaves.

FIGURE D. This fringed border is of beautiful technique, the closely woven *toilé* of the eight-pointed star forming a striking contrast to the delicately braided openwork medallion with which it alternates.

PLATE LXXVI

THREE BORDERS

Bobbin Lace. Italian, Early XVII Century

WHEN toward the close of the sixteenth century the enormous neck-ruff became the fashion in the courts of Europe, a special type of lace was designed to meet the requirements of this extravagant mode. Three interesting examples of this pointed pillow lace are illustrated on the accompanying plate.

FIGURE A. The thread in this piece, unbleached and rather wiry, produces quite a different texture from that of Figures B and C. The design in its archaic drawing is reminiscent of the famous Flemish bedspread in the Musée Cinquantenaire which dates from but a slightly earlier period.* In the narrow border a vase motive alternates with pelicans, while in the deep points the same birds appear on each side of a central figure which in turn is surmounted by a double-headed eagle topped by an urn motive. Possibly made in Flanders.

FIGURE B. In this piece the *toilé* is more closely worked. The pattern has more clearly defined points in which a double-tailed siren is supported by confronted animal forms above which are additional birds and a vase form. In alternate points the siren motive is combined with peacocks.†

FIGURE C. A beautifully designed piece in which the floral details recall the patterns of Parasole which were often worked in *punto in aria*.‡

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

* Cf. Overloop: *Une Dentelle de Bruxellas de 1599*

†Cf. Iklé (1923). pl. 45. no. 159, Art Institute edition, pl. 18. There is an additional length of this pattern in the collection of the Metropolitan Museum of Art.

‡In these pointed bobbin laces, and in fact in all laces like Milanese, Brussels and Honiton, or any other lace not made with the continuous thread (*fil continu*) such as Valenciennes, Binche and Mechlin, the edges of the motives have to be connected in order to hold the pattern in place. For this process which in the old days was called "sewings," a needle-pin or wig-maker's needle was used where to-day a fine crochet hook would serve the purpose; a thread was drawn through a pin-hole in a loop and through this loop a free bobbin was passed to draw the knot tight.

This process is described in Margaret L. Brooke's *Lace in the Making*, pp. 30, 31. Also by Mme. L. Paulis in the *Bulletin of the Needle and Bobbin Club*, vol. 7, no. 2 (1923).

Toward the middle of the seventeenth century, when laces with a straight edge became the fashion, many choice pieces of *punto in aria* and pointed bobbin laces were re-modeled by filling in the spaces between the points. Cf. Mrs. Hungerford Pollen in the *Burlington Magazine*, vol. 19 (1911), pp. 73-79.



28. MOTHER AND CHILDREN. PAINTED BY CORNELIUS DE VOS (1585-1651). ORIGINAL IN THE METROPOLITAN MUSEUM OF ART. IN PATTERN AND TEXTURE THE LACE EDGING THE COLLAR WORN BY THE MOTHER SUGGESTS THAT IT MAY BE A VERY EARLY EXAMPLE OF THE BINCHE FABRIC.

PLATE LXXVII

TWO BORDERS

Bobbin Lace. North Italian, XVII, XVIII Centuries

FIGURE A. The figures that make up the pattern of this lace are similar to those in the border of tape and needlepoint shown on Plate XXXVI. The pattern is a closely worked *toilé* lightened with ornamental *jours* and openwork pinholes. In Italian bobbin laces of this variety where the field is added after the completion of the pattern, the thread that forms the mesh is hooked into the edge of the pattern, the worker turning the pillow as needed to follow the outline of the scroll or figure. In laces worked on a more stationary form of pillow the mesh is more regular as, for instance, in Valenciennes lace which the Belgian lace-makers class as of the "*fil continu*" type, the threads that weave the pattern are carried (or continued) into the mesh of the field and always in the same general direction. The chase, which was a popular pastime in Italy, is a sport which has always proved an effective theme in textile design. In the present piece some of the hunters carry spears and one bears a *cor de chasse* while dogs pursue lions and stags through the mazes of the pattern.

Some interesting Milanese bobbin laces with hunting scenes, in the collection of the Victoria and Albert Museum, are illustrated in the *Burlington Magazine*, vol. 34 (1918), p. 112, ff. Cf. also Dreger: *Die Wiener Spitzen*, pl. 24: "Italian, middle or second half of the XVII century."

FIGURE B. This lace having *brides* instead of mesh, is an earlier type, sometimes described as North Italian guipure. The *brides* and narrow openwork border above the edge have the characteristic Genoese stitch resembling a grain of wheat. The pattern has two alternate motives, a formal tree device combined in one with confronted peacocks, and in the other with winged griffins and lions rampant. A similar piece in the Vienna collection is illustrated by Dreger* as "Netherlandish or Dutch, XVII–XVIII Century."

*(1906), pl. 25.

PLATE LXXVIII

THREE BORDERS

Bobbin Lace. XVII, XVIII Centuries

FIGURE A. VENETIAN, SEVENTEENTH CENTURY. This border shows a pillow work which is almost a counterpart of needlepoint patterns of the early seventeenth century. Its gracefully turned and foliated scrolls, some of which have centers worked with the needle, combined with ornamental *brides* and openwork *jours*, give great charm to this unusually rare piece.

FIGURE B. FLEMISH, SEVENTEENTH CENTURY. The design of this band, made up of a series of interlacing scrolls with delicate leaf terminals, corresponds to the flat needlepoint of the seventeenth century and is the forerunner of the eighteenth century lace that developed into the modern "*roselline*" which is to-day made in Bruges and its vicinity. It is interesting to compare this piece with that shown on Plate LXXIX.

FIGURE C. ITALIAN, EARLY EIGHTEENTH CENTURY. A beautiful strip probably worked in Milan or its vicinity, with a pattern of gracefully fashioned scrolls worked in very fine thread which in the finished piece produces a fabric of great delicacy. The ground, a braided and twisted mesh, described by Miss Whiting as "*Valenciennes Mixte*,"* is a type frequently found in Milanese lace.

*Whiting Sampler, line F, col. 7, in *A Lace Guide for Makers and Collectors.*

PLATE LXXIX

BENEDICTION VEIL

Bobbin Lace. Italian, Milanese, XVII Century

AN ECCLESIASTICAL piece of unusual interest having for its central motive a scene from the life of Christ,—the Return from the Temple. Here the Christ Child, above which hovers a nimbed dove, is shown walking between Mary and Joseph: three beautifully drawn figures worked in a variety of stitches. The group, in a field of foliated scroll-work and *brides picotées*, is placed directly beneath the crown of Lombardy while in each corner appears the emblem of the Sacred Heart.

The differences between the Milanese and Flemish fabrics of this period are very slight. In the Italian the drawing is usually more perfect, while in the Flemish there is perhaps a greater variety of stitches in which the *fond de neige* and the *grillé* predominate.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Dreger (1906), taf. 20: "Italian, second half of the XVII Century." *Burlington Magazine*, vol. 32 (1918), p. 12: Collection of the Victoria and Albert Museum, London. Overloop (1912), *Dentelles Anciennes*, pl. VI.

PLATE LXXX

FLOUNCE

Bobbin Lace. Flemish, XVIII Century

IN THE early years of the eighteenth century Italy and France produced a style of lace which suggested in its design branches of coral, a variety which came to be designated as *corraline*. In Flanders a similar bobbin lace was developed from an ordinary peasant lace, a coarse network of *brides* of no definite pattern which in time took on the form of scrolls and became the Flemish adaptation of the Italian *point plat* or flat needlepoint. In the flounce here shown the fine and closely woven scrolls are combined with figure motives,—a plumed harlequin, a dog and a strutting cock. A flounce of this same pattern in the Baroness Liedt's Collection (Cat. no. 50) is described as from Bruges.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE LXXXI

BORDER OF AN ALB

Bobbin Lace. Italian, Milanese, Early XVIII Century

THIS border of an alb may be described as an Italian pillow lace which carries with it no question as to its origin. Beautifully designed with its central motive of peacocks supporting a floral urn, its scrolls and scattered birds, it bears all the characteristics of Milanese work of the late seventeenth or early eighteenth century.

The points of identification in the *point de Milan* of Italy and similar lace produced in France and Flanders are less difficult to determine than in laces of other varieties made in different localities. In the Italian fabric, worked on a round pillow which is easily turned, the mesh is worked in varying directions. In Flemish lace, worked on a stationary square pillow, the mesh is much more regular. In its technique the Italian mesh is braided and twisted,—similar to that of Valenciennes lace. The edge of Italian lace is more often straight, while that of France and Flanders is usually finished in points or small scallops. In the piece illustrated on this plate another Italian detail is the fine mesh with small figures edged with a heavier thread which appears in some of the leaves, a peculiar technique found in the Ligurian peasant laces of northern Italy.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Ricci (1908), vol. II, Milano, figs. 8, 9.

PLATE LXXXII

TWO BORDERS

Bobbin Lace. XVII Century

FIGURE A. While this lace has much in its design and technique that suggests Spanish origin, it has been discovered* since the publication of this plate that the arms are those of the Order of St. Maurice-en-Vallais, a Savoyard canton in the Swiss Alps overlooking the Rhone, not far from the Dent du Midi. This fact further substantiates the theory of Mrs. Palliser who believed this lace to be of Swiss-German origin.† The Abbey of St. Maurice is said to be the oldest religious house north of the Alps, and the lion shown in the heraldic device here represented is probably the personal arms of one of its abbots. The *engrêlure* and the narrow pointed lace with which the piece is edged are of later date than the lace itself.

FIGURE B. Lace of this character with its edge of wide, rounded scallops often appears in Flemish portraits of the middle seventeenth century. The central motif of the design represents the figure of Diana with the conventional crescent, arrow and dog, in a field of symmetrical scroll-work combined with occasional floral motives such as are found in Dutch pillow lace. The mesh, as in Figure A, is what to-day is termed *point d'esprit*, a stitch which some authorities claim to be of Mechlin origin.

Specimens of these two flounces, formerly in the collection of the late Mrs. Mary A. Kingsland of New York, are in the Metropolitan Museum of Art, New York, the National Museum of Washington, D. C., and the Museum of Fine Arts, Boston. There is also a piece similar to Figure B in the Memorial Museum, Philadelphia.

*Identified by Mr. Robert L. Nichol.

†Cf. Palliser (1902), pl. VII, p. 32.

PLATE LXXXIII

LAPPETS AND BORDERS

Bobbin Lace. Flemish, XVIII Century

FIGURES A, D. The two borders which edge this plate illustrate typical Mechlin work of the middle eighteenth century, the medallions of openwork recalling the decorative *jours* of contemporary French needlepoints. It is lace of this type that is most frequently met with in the Copley and Blackburn portraits of American colonial women.

FIGURE B. A most interesting piece technically in the variety of its stitches, especially in the difficult surface pattern that appears on the band motive and in the introduction of both the *fond de cinq trous* and the *fond de neige*. Like Figures A and D it dates from the middle of the century.

FIGURE C. This lappet, like the borders A and D, shows an attempt to reproduce by bobbins the needlepoint *œil de perdrix* or *réseau rosacé*. It has the typical Mechlin field in which occasional dots of *point d'esprit* have been introduced. The tree and bird motives recur frequently in Mechlin work of the best period,—1750–1775.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

The laces of Mechlin came into prominence toward the end of the seventeenth century and retained their popularity both in France and England until the fall of Napoleon. Following European fashions, the Spanish families resident in Peru and Chili bought extravagantly of this luxury, of which many cases were shipped to the Spanish colonies in South America during the first half of the eighteenth century.

Mechlin lace has two distinguishing features: the flat glossy thread which outlines the pattern—never found in the laces of Binche nor in Valenciennes—and an hexagonal mesh. This mesh is like the Brussels *droschel* or *vrai réseau*, but differs from it in being made of two threads twisted twice on four sides, and four threads braided three times on the two remaining sides; this makes a smaller mesh than the Brussels in which the two braided sides of the hexagonal opening are longer. Various stitches, the *fond de neige* or *œil de perdrix*, the six pointed *fond chant* and others are often introduced in the ground or as details of the pattern. English trolley lace, a transplanted Flemish fabric, closely resembles Mechlin; but this, as a rule, has a twisted mesh. According to Mrs. Palliser* the earliest Mechlin has a mesh of "*points d'esprit*," an extremely rare type.

*Palliser (1902), p. 125.

PLATE LXXXIV

SEVEN BORDERS

Bobbin Lace. Flemish and French, First Half of the XVIII Century

FIGURES A, B, D, F. Binche lace with the characteristic *fond de neige.** Of these four pieces Figure B† is the most perfect type, its scrolling, fern-like leaves and beautifully worked ground representing work of the best period. Figure A has details of the pattern worked in *points d'esprit.* In the accompanying portrait of a mother and child by Cornelius de Vos (1585–1651), owned by the Metropolitan Museum of Art, the filmy texture and the pattern of the lace edging the collar of the mother suggest that this may be a very early example of Binche, the most delicate of Flemish bobbin laces.

FIGURE C. This lace is of Binche type, probably worked in some other district, possibly Tondern or Schleswig Holstein (South Jutland) where, owing to immigration in the early days, all laces have a distinct Flemish character.

FIGURES E, G. Valenciennes lace, like Binche, is without an outlining thread or cordonnet in the pattern, the early type having a much closer texture than Valenciennes of the late eighteenth and early nineteenth centuries. The mesh is worked at the same time as the pattern—which process the Belgians describe as *fil continu;* it is braided on four sides, the number of stitches varying at the different industrial centers;‡ and is sometimes round, the *maille ronde,* and at other times square, the *maille carrée,* the round mesh differing from the square in the braiding of its four sides and in the introduction of an extra plait in the braid at each of the four corners. The pieces here shown have the round mesh.

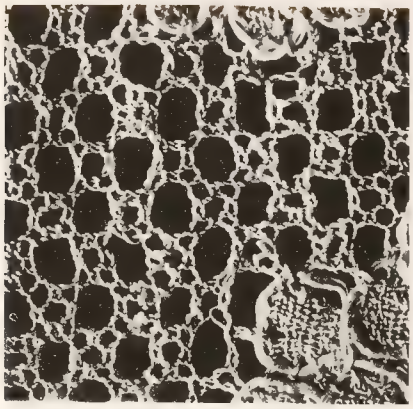
In 1686 Binche was the subject of a royal edict indicating that as a lace center it was a place of some importance. Its finest period is claimed by some to date from the Louis XIV period, although it continued to be made throughout the eighteenth century.

The laces of Binche and Valenciennes are very closely allied; the former, which is sometimes termed "old Valenciennes," is distinguished by its field pattern of *fond de neige,** the latter by its braided mesh. Neither has the outlining thread of the Mechlin and both are worked with continuous threads (the *fil continu*), that is, the pattern and mesh are worked at the same time, the threads of the pattern being carried over to weave the mesh. *"Vrai Valenciennes"* made in the city itself was so termed to distinguish it from the *"bâtarde"* and *"fausse"* made elsewhere. It is a lace that did not come into notice until after the reign of Louis XIV and it reached the height of its development between the years 1725 and 1780.

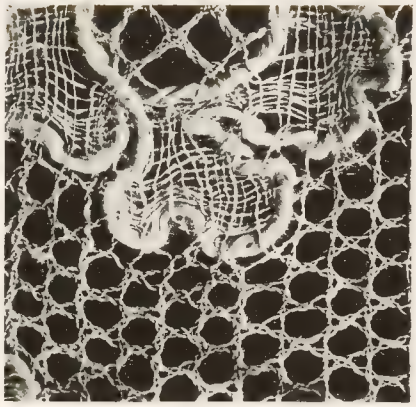
*Miss Whiting differentiates between the bobbin lace fillings, *fond de neige,* which she describes as having a central dot solidly worked, and the *œil de perdrix* in which the dot becomes a circle. (cf. Sampler, line H, col. 4; line G, col. 4.).

†Séguin dates Binche lace of this type from 1690–1710. A lappet described by Overloop as "pure Binche" is illustrated in *Dentelles anciennes,* pl. LX.

‡Palliser (1902), pp. 133, n. 61; p 231, n. 7.



A. VIRGIN GROUND, OR *fond à la vierge, maille à cinq trous,* OR *point carré.*



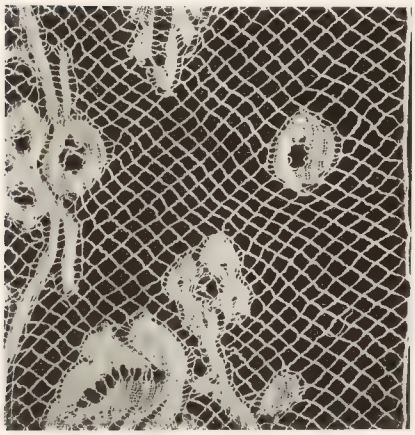
D. SIX-POINTED STAR MESH OR *point de Paris.*



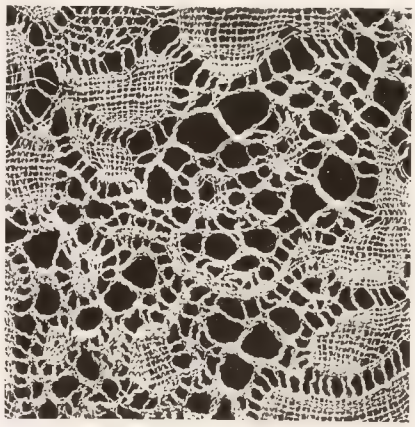
B. VALENCIENNES, ROUND MESH OR *maille rond* AND DETAIL SHOWING INTERLACING THREADS OF THE TOILÉ.



E. *Point de Milan* MESH; SIMILAR TO VALENCIENNES BUT PATTERN AND GROUND WORKED SEPARATELY, THE THREADS OF THE GROUND CARRIED BACK OF THE PATTERN.



C. VALENCIENNES, SQUARE MESH, OR *maille carré.*



F. BINCHE, SHOWING THE *oeil de perdrix* GROUND SOMETIMES CALLED *fond de neige.*

29. LACE TECHNIQUE, BOBBIN

ORIGINALS IN THE METROPOLITAN MUSEUM OF ART.

PLATE LXXXV

THREE LAPPETS AND TWO BORDERS

Bobbin Lace. Valenciennes. French, Second Half of the XVIII Century

IN THE five specimens of Valenciennes shown on this plate, Figures A, B, D, and E have the round or mixed net; in Figure C the ground of the central medallions is of the "twisted hole" variety resembling that described by Miss Whiting (Sampler, line D, col. I). Figure B,* which dates from the third quarter of the century, is of the period when women were paying from 1,000 to 24,000 livres for a headdress, when workers received from 20 to 30 sous a day and when there were at least 3,600 lace-makers working in Valenciennes and its neighborhood. Some 1,200 bobbins were required to weave a lappet of the finest quality and a lappet the length of those shown on this plate could not be made inside of ten months, the lace-maker working fifteen hours a day.

All of these pieces are from the second half of the century, Figure D being the latest in point of date.

FIGURES B, C, and D were exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Séguin dates Valenciennes of this quality, 1750–1813.

PLATE LXXXVI

LAPPETS

Bobbin Lace: Valenciennes. French, Middle of the XVIII Century

FIGURE A. An example in which unusually fine technique is combined with a well-balanced design. Three varieties of grounding are used in the mesh: the *cinq trous*, the *fond de neige*, and the similar *œil de perdrix*. The pattern is worked in an exquisitely fine *toilé* in which the leaves and floral motives have details accentuated in lines of open pin-hole stitches. A piece of this quality must have required hundreds of bobbins to carry the finely spun thread.

FIGURE B. In this beautifully designed lappet the mesh is the *tulle double*, while the charmingly poised birds and the undulating band motive are worked in the finest quality of *toilé* in a most difficult technique.

FIGURE C. The openwork *jours* in this lappet reflect the inspiration of contemporary needlepoints. The gracefully turned floral motives branching from cornucopias and foliated scrolls are set in a groundwork of the *tulle double* which appears in both Figures A and B.

These lappets represent work of the finest period and date from the middle or third quarter of the century.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Collection of lappets in the Brussels Museum illustrated by Van Overloop in *Dentelles Anciennes* (1912), pl. XLI, ff.

PLATE LXXXVII

FLOUNCE

Bobbin Lace: Brussels "Angleterre à Brides." Flemish, XVII or Early XVIII Century

IN A field of closely grouped sprigs with small disk-like flowers, detached leaf motives show a variety of stitches. Among these are the *points d'esprit* and the *fond à cinq trous* or "virgin" ground, while the shell-like device that appears in the border is worked in the stitch which the Flemish lace-makers term *grillé*. The absence of the tape-like veining in the leaves, the *côte* of the Brussels workers, suggests that this piece may have been produced at Bruges, especially as the modern work of this center closely resembles the field of this pattern.

Brussels lace differs from that of Binche, Valenciennes and Mechlin, in having the pattern and the mesh worked separately, *à pièces rapportées*, as described in Plate XC.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE LXXXVIII

BORDER

Bobbin Lace. Flemish, Brussels, Early XVIII Century

THIS lace, which in its present form is not as originally planned, is a piece of exceptional interest dating from the days of Queen Anne. It represents a very early example of Brussels work with the *vrai réseau* or *droschel.* Its great charm, however, rests in its naïve pattern which suggests the work of an enthusiastic amateur rather than that of a skilled craftsman.

A possible explanation of the design may be that it was made in Flanders for an English patron to commemorate the Battle of Vigo, a British victory over the French and the Spaniards which created so great a furore in London as to leave its mark upon English fashions of the day*; there was the "Vigo dance performed by an English Man, a Dutch Man, a French Man and a Spaniard," and my lady had her "page from Genoa," her "monkey from the East Indies" and her "lap dog from Vigo." It is therefore not improbable that so important an event should have been recorded in a lace pattern, especially when to-day the French have in like manner immortalized the American film hero, Charlie Chaplin! In any event a number of the motives are seemingly descriptive of this British naval victory: the two officers, one wearing a coronet; the four birds which might readily suggest *rooks;* the name of the Admiral, Sir George Rooke, who like his less titled companion appeared before Parliament to receive the thanks of the Government; the ships flying the Union Jack; the fort and the cannon, the latter the type of the period. The richly costumed lady wearing a *fontange* with a page supporting her train might be the Duchess of Marlborough whose husband was with the British Army in Flanders: a group possibly inspired by similar figures in a print of the period,—*View of Marlborough House, Guildhall.*† But most alluring to the imagination is the single motive of a miniature horseman! For this can be none other than the famous dwarf broadly advertised throughout London by a tavern "over against the Mews Gate at Charing Cross" as "The Lest Man and Hors in the World." This historical character was not only immortalized by Addison in the *Spectator* (no. 271) but is portrayed in one of the Harlean Manuscripts (Harl. Mss. 5996.1).‡ While the attribution of such a history may be too imaginative, it is nevertheless an interesting coincidence that the details of the pattern seem to tally so closely with the facts above stated.

*"Galleons were captured at Vigo in 1702 and everything from Vigo was fashionable." Ashton, vol. I, pp. 90, 102.
†Ibid., p. 96.
‡Ibid., p. 273.

PLATE LXXXIX

FLOUNCE

Bobbin Lace. Flemish, Early XVIII Century

THIS flounce which has an unusually delicate pattern for a lace of such large dimensions was exhibited in the World's Columbian Exposition of Chicago in 1893, and later in the Metropolitan Museum of Art where it still forms a part of the Lace Collection. While originally classed as "Italian, *point de Milan,*" there is more evidence of Flemish origin: the introduction of the *maille à cinq trous* or "virgin" ground, the occasional introduction of the Brussels *côte* and a mesh that is closely allied to the *maille ronde* of the Valenciennes fabric. The pattern is very similar to a fine garniture in the Collection of the Metropolitan Museum of Art and almost identical with two owned by private collectors.* Like *point de Milan,* the mesh of this piece shows the twisting and turning of the pillow in following the intricacies of the pattern; in plaiting the mesh the thread is hooked into the edge of the pattern and carried across the back of the motives, which are laid face-down on the pattern and the ground worked over them. (cf. Fig. E, Pl. 29).

M. Van Overloop dates a similar piece in the Brussels collection as a work of the first quarter of the eighteenth century prior to the introduction of the more elaborate fillings or "*jours*" which developed later, the exclusive use of the *maille à cinq trous* indicating work of this period.

*Cf. Plate XCIV. Cf. also Overloop: *Dentelles Anciennes* (1912), Pl. XXIV, and Schuette (1912), Pl. 15.

PLATE XC

LAPPETS

Bobbin Lace: Brussels "Angleterre." Flemish, XVIII Century

THESE three lappets, Brussels work of the first half of the eighteenth century, are beautiful examples of what the Belgians describe technically as "*à pièces rapportées*,"* that is, each small motive is worked separately on a pillow and later assembled with others and fitted into the pattern; this accomplished, the intervening spaces are then filled in either with *brides* (cf. Plate LXXXVII) or mesh (cf. Plate LXXXIX), the process differing from that of Binche and Valenciennes where, as previously described, the pattern and mesh are worked at the same time,—"*fil continu*."

FIGURES A, C. Brussels work of this type is of a most difficult technique as the veining of the minute leaves and the petals of the flowers are all accentuated with the *côte*, a very complicated variety of bobbin work. Lappets such as these would seem to be contemporary with the fine "*point royal*," the French needlepoint that appears in the early portraits of Marie Leczinska, the young queen of Louis XV. Seguin dates similar pieces 1700-1785.

FIGURE B. Of slightly later date these lappets combine a highly decorative *jour* with a ground of fine Brussels mesh while the pattern of tropical leaves and conventionalized floral forms has details accentuated by the introduction of the *côte* as in Figures A and C.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*The different techniques of Brussels laces are described in the small brochure of Mme. M. Kefer-Mali entitled *Causeries sur l'Histoire de la Dentelle*, in Van Overloop's valuable guide to the Brussels Collection in the Musées Royaux des Arts Décoratifs et Industriels, *La Dentelle*, and by Mme. L. Paulis in the *Bulletin of the Needle and Bobbin Club*, vol. 7, no. 2 (1923): *Dentelles à Fils Continus*.

PLATE XCI

LAPPETS

Bobbin Lace. Flemish, Brussels, XVIII Century

OF THE two lappets shown on this plate, both fine old Brussels work *à pièces rapportées* —pattern and mesh worked separately—of the first half of the eighteenth century, the longer one (A) has an unusual ground, the square spider filling* combined with the *fond armure*. The shorter lappets, which are earlier, are what have been termed *"Angleterre à bride"* of a very fine quality. In both sets the delicate Brussels *côte* is noticeable in the veining of the leaves.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*cf. Whiting Sampler, line H, col. 2.

PLATE XCII

FLOUNCE

Bobbin Lace: Brussels "Angleterre à Brides." Flemish, First Quarter of the XVIII Century

IN A field of closely set leaves and palmettes a central architectural device frames a fountain motive made up of fan-like sprays with pendent drops. The usual *toilé* or linen weave of the pattern is varied by the introduction of the diagonal *grillé** and *fond de neige*, while the veining of the leaves is accentuated by the characteristic Brussels *côte*. The compactly designed pattern leaves little space for the delicate bobbin-worked *brides picotées* of the field. This also is worked *à pièces rapportées*,—the brides added after the pattern is worked.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Kumsch, pl. 17: "*Point d'Angleterre à brides*, Brussels, c. 1720" Dreger, pl. 33: "Brussels work, '*point d'Angleterre*', middle of the XVIII Century."

*Described by Van Overloop: *Dentelles Anciennes* (1912), p. 1, note II.

PLATE XCIII

LAPPETS AND CAP CROWNS

Bobbin Lace: Brussels "Angleterre." Flemish, XVIII Century

FIGURES A, D. One of a pair of lappets, with cap-crown to match. This lace, of the same closely worked type as several specimens shown on preceding plates, is claimed by some to date from the seventeenth century; Seguin, however, places it between 1700 and 1785, the latter date being more in keeping with the designs, many of which are of the Louis XV period. The technique of these pieces is of marvelous perfection: the expressive eye of the bird and the delicately raised feathers on its neck and breast; the huntsmen with their embroidered doublets, garters and clocked hose, the two closely worked ornamental grounds and the *côte* all reflect the devotion of the patient lace-makers of Flanders to the development of their native industry.

FIGURES B, C. One of two lappets and a cap-crown similarly designed. In these two pieces the ground is of the finest *droschel*, while the pattern with its shepherdess, attendant swain, its lambs and dog—all a part of the artistic atmosphere of France which surrounded the court of Louis XVI—suggests, in view of the exquisite technique, that the lace was made by Flemish workers from French designs.

FIGURE E. A piece of equal quality with a ground of exceptionally fine Brussels *droschel*. A lighter effect is attained in this pattern by the introduction in the curving leaf forms of small fields of a more open mesh.

All of these pieces were exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

Cf. Collection of lappets in the Brussels Museum illustrated by Van Overloop in *Dentelles Anciennes* (1912); also those in the Lescure Collection illustrated in the catalogue of that collection by the same author.

PLATE XCIV

TWO GARNITURES

Bobbin Lace: Brussels "Angleterre." Flemish, First Half of the XVIII Century

FIGURE A. The vogue for the so-called *"Angleterre"* lace which became fully established toward the middle of the eighteenth century is here reflected in these beautifully designed garnitures or *"élégantes."* The rather close pattern leaves little play for the development of the delicate grounding, and the *grillé* and *points d'esprit* are the only noticeable stitches in the small fields of the pattern. (Cf. Plate LXXXIX.)

FIGURE B. The feathery palm leaves and the lozenge-shaped motives of this piece recall the needlepoint lappet shown on Plate LVIII, Figure C. The mesh and the decorative *jours* are similar.

In dating these two pieces Figure A adheres more strictly to the Louis XIV type of pattern while Figure B is more in keeping with the style of the Regency (1715–1724). There are similar pieces in the National Museum of Washington, D. C., and in the Metropolitan Museum of Art.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

There has been much discussion regarding the origin of this lace. Séguin, the eminent French authority, writing in 1875 calls attention to the similarity between the early *point d'Angleterre à bride* and modern Honiton lace, and claims that no one in the seventeenth century confused the *"passements d'Angleterre"*—which were none other than the famous *points d'Angleterre* then so much in demand—with the laces of Flanders; for English laces at that time were much the vogue in France, owing to the intimacy that existed between Anne of Austria, Queen of Louis XIII, and her sister-in-law, Henrietta Marie of France, Queen of Charles I of England.* According to Séguin's theory, *point d'Angleterre* originated in England and was later copied in Flanders, first at Binche, then at Brussels, Bruges and neighboring towns from which source it was smuggled into England after the proclamation of Charles II in 1662. He also claims that when this term was first used, communication between France and the Netherlands was no more difficult than between France and England, and that if this lace had been introduced in France from Flanders there is no reason why it should have received the name *"point d'Angleterre."* When in 1665 Colbert made his survey of the lace-making districts prior to establishing the royal workshops throughout France, he found that his native town of Rheims already had twenty-two Flemish lace-makers producing *point d'Angleterre;* in fact so great was the demand for this lace that while he imported thirty Venetian workers for needlepoint, two hundred bobbin workers were brought from Flanders, and a *"manufacture royale de dentelles d'Angleterre"* was established at St. Denis, the annual income of which in 1698 had increased to 88,505 livres; this flourishing industry was ruined by the war of the Spanish Succession (1701–1714) and abandoned in 1713.

In the second half of the eighteenth century *point d'Angleterre* regained its popularity. During the years when Madame du Barry's star was in the ascendant her accounts call repeatedly for such items as the following:

"Une toilette d'Angleterre complette de 8823 livres
Une parure composée de deux barbes, rayon et fond, 6 rangs de manchettes, 1½ au de ruban fait exprès, ⅓ jabot pour le devant de tour. Le tout d'Angleterre superfin de 7000 "
Un ajustemente d'Angleterre complet de 3216 "
Une garniture de peignoir d'Angleterre de 2342 "
etc. etc." (Palliser, 1902, p. 178)

*Cf. Palliser (1902), p. 330.

indicating that in the French court the delicate laces of Flanders had supplanted in favor the rich needlepoints of the preceding régime.

Inasmuch however as this lace is attributed to England, it seems as if the historical evidence furnished by Mrs. Palliser,* the accepted English authority on the history of lace, should prove sufficiently enlightening to settle the disputed point. After referring to the Act of 1662 prohibiting the importation of all foreign lace and the consequent smuggling that was carried on in order to furnish "Brussels point" for the court of Charles II, Mrs. Palliser quotes from a memorandum of the Venetian ambassador to the English Court in 1695, who writes that Venetian point is no longer in fashion but that the lace "called English point, which, as you know, is not made here but in Flanders and only bears the name English to distinguish it from the others," has become the mode. The same author further states that careful search in the English Royal Inventories of the day reveals no mention of "English point," although contemporary French fashion books commend to the notice of their readers various articles of apparel trimmed with "*point d'Angleterre.*"

*Palliser (1902), pp. 117–118.

PLATE XCV

COVER

Bobbin Lace: Brussels "Angleterre." Flemish, First Half of the XVIII Century

WHEN in the eighteenth century there was a vogue for everything oriental, a vogue which left its imprint on every phase of art, this movement which centered in France spread as well to the Netherlands. The same is true with the lace of the period as is illustrated in this piece where the ceremony of tea drinking has inspired the principal motives of the design: the central pagoda with its Oriental* in plumed head-dress, his tea service at his side, and in the lower corners the two less imposing figures in peaked hats, seated comfortably upon their rugs spread beneath drooping palms, indulging in like pastime. The ground is the usual Brussels *droschel* while the ornamental *jours* of the pattern recall those shown in Plates LXXXVII, LXXXIX and XCIV. The elaborate figure pieces preserved in the Musée Cinquantenaire at Brussels are dated by M. Van Overloop as of the first quarter of the eighteenth century or about 1720. The fully developed ground in the present piece, combined with a greater variety of stitches, would indicate a slightly later date.

It was during the reign of Queen Anne that "Macklin" and Brussels laces were first noted in the Royal Wardrobe Accounts of England. Tea drinking was becoming more and more popular, a pastime that proved a fruitful field for the wits and rhymsters of the day, one of whom describes this social function as a veritable school for scandal:

> "How see we Scandal (for our sex too base),
> Seat in dread Empire in the Female Race,
> 'Mong Beaus and Women, Fans and Mechlin Lace,
> Chief Seat of Scandal, Ever there we see
> Thick Scandal circulate with right Bohea.
> There, source of black'ning Falsehood's Mint of Lies
> Each Dame th' Improvement of her Talent tries,
> And at each Sip a Lady's Honour dies;
> Truth rare as Silence, or a Negro Swan,
> Appears among those Daughters of the Fan."†

Chinoiserie‡ in European decorative art of the eighteenth century owed its inception in France to the brilliant Siamese Embassy|| that visited the court of Louis XIV in 1686, royal potentates who came laden with gifts from the King of Siam—Chinese porcelains and lacquers, Persian rugs, embroideries and silks from the looms of the far east. After a brilliant entrance into Paris and a magnificent fête at Versailles, where these gifts were displayed in the *Galerie des Glaces*, the Embassy made a tour of the realm visiting many of the Flemish cities ceded to the *Grand Monarque* at the close of his victorious war of conquest in Holland.

The startling elegance of the picturesque mandarins stimulated the imagination of the *maîtres ornemanistes* and created a wide-spread enthusiasm for things Oriental. Works of the Dutch engravers, who as early as 1596 had published illustrated volumes of voyages to the Orient, were frequently availed of by French artists of the day to furnish settings for these exotic figures. Among the well-known prints of Chinese subjects that appeared during this period were the "*Mandarin de La Chine*" of Jollain; the "*Dames et Demoiselles de La Chine*" of Bonnart; the "*Bourgeoise de La Chine*" of Athanase Kircher. The most beautiful

*Schuette (1914), p. 201, illustrates a detail of a similar piece in the Nordböhmisches Gewerbemuseum, Reichenberg, i. B.: "Brussels . . . Louis XV."

†Ashton, vol. 1, p. 96.

‡Cf. Belevitch-Stankevitch: *Le Gout chinois en France au temps de Louis XIV* (1910).

||Cf. Donneau de Visé: *Voyages des ambassadeurs de Siam en France, supp. au Mercure Galant, septembre 1686–janvier 1687.*

examples of this type of ornament that remain to us, however, are found in the superb arabesques of Berain,* the exquisite *chinoiserie* panels of Watteau and in the fantastic floral traceries of Pillement—works of a decorative quality that in delicacy of refinement have never been surpassed.

The miniature Orientals that figure in the composition of this lace recall *"l'Empereur chinois"* and the *"Divinités chinois"* of Watteau.

*Cf. *Cab. des Est. Oeuvres de Berain, recueil Ed. 65, fols. 55, 83, 98.*

PLATE XCVI

THREE BORDERS

Bobbin Lace: Brussels "Angleterre." Flemish, XVIII Century

IN THE three borders shown on this plate, all worked *à pièces rapportées*, the central one is of a distinctly Flemish character, while the two narrow ones, equally French in feeling, may have been designed by a French artist in Flanders, or worked by Flemish lace-makers living in France.

FIGURE A. This charming lace picture reflects a French designer of the Louis XV period in his happiest mood. The delicate rococo banding, the shepherdess and her courtly swain, the little *amours* with their bouquets, the miniature dog pursuing a frightened bird, the rose and carnation all suggest the careless gaiety of court life in the third quarter of the eighteenth century. This piece, like Figure C, has the Brussels mesh.

FIGURE B. The exotic cocoanut palms, the stately cypresses and fountain in this well-balanced pattern recall the magnificent Brussels fabric, also designed with tropical foliage, in Meytens's portrait of the Empress Maria Theresa illustrated by Dreger.* The twisted net closely resembles the *maille ronde*† of the Valenciennes fabric. The openwork *jours*, *points d'esprit* and *brides picotées*, combined with the architectural features of the pattern, indicate that this work dates from the period of the Regency.

FIGURE C. In this piece the designer would seem to have received his inspiration from the gardens of Versailles; Neptune and the attendant triton, the spouting dolphins and swan are all motives availed of by Le Brun in designing the bronze groups of the *Théâtre d'Eaux*.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*P. 15.

†Overloop in *Dentelles Anciennes* (1912), pl. XXVI, describes a similar mesh as the "*maille ronde*" that preceded the Brussels *droschel*.

PLATES XCVII–XCVIII

FLOUNCE

Bobbin Lace: Brussels "Angleterre." Flemish, XVIII Century

THIS stately pattern has two alternate motives: one a rococo shell surmounted by a peacock perched on a ribbon festoon, the other a basket of bursting pomegranates. Both of these, set in a field of *vrai réseau*, are enriched with highly decorative *jours* inspired by the French needlepoints of the period, that combining the dot and zigzag banding recalling the *"Venise"* and the *"O à nez en queue"* of the Alençon workers.* The scale and general scheme of this pattern, probably designed for the trimming of a rochet or an alb—a *bas de rochet*—suggests the period of the Regency (1715–1724), and the introduction of the *droschel* worked in narrow strips furnishes an early example of that technique.†

Exhibited with the Lace Collection of the Metropolitan Museum of Art, New York.

The popularity of the *Angleterre* fabric in France is reflected in portraits of the period. Not only was this gorgeous lace used for ecclesiastical purposes, but it was employed as well in furnishing the boudoir. A beautiful example of its use in costume is found in the charming Drouais portrait of Caroline Louise, Margrave de Baden Dourlach (the Princesse de Hesse-Darmstadt), and her two children, painted in 1757.

*Cf. Plate No. XXVI.

†A piece in the Musée Cinquantenaire at Brussels bearing the date 1720 proves that this technique was already in use at that date. Cf. Van Overloop: *Dentelles Anciennes*, pl. ix.

PLATE XCIX

CAP SET

Bobbin Lace: Brussels "Angleterre." Flemish, Middle of the XVIII Century

THE unusual grounding of this old Brussels cap set makes it of exceptional interest; it is neither the *fond de neige, œil de perdrix,* nor *fond armure;* but more like the mesh described by van Overloop as the "*spinnekop*" ground of the Mechlin made by the Turnhout lace-makers. It may be also that this is the *fond écaille* often met with in the accounts of Madame du Barry—who was partial to "*Angleterre mêlé*"—wherein such references as "*Une coëffure à une pièce de point à l'écaille,*" "*Deux devants de corps de point à brides à écailles,*" "*Deux barbes, rayon, et fond d'Angleterre superfin fond écaille*"* are of frequent recurrence. The pattern is in beautifully worked *toilé* with details accentuated with a delicate *côte*.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Palliser (1902), p. 120.

PLATE C

LAPPETS

Bobbin Lace: Brussels "Angleterre." Flemish, Middle of XVIII Century

WHEN, in the middle of the eighteenth century, the beauties of the French court were demanding fabrics in which the richness of quality vied with the beauty of design and when silks and satins were brocaded with exquisite floral motives such as could be conceived only by the master hand of a French ornamentist, the fashions required a lighter lace than the elaborate *point de France,* and it was at this time that the delicate Flemish bobbin laces, especially the *point d'Angleterre,* again became the vogue. In these four beautiful lappets, this lace is shown in its daintiest form. In two of them, A and B, beautifully worked floral and tree motives are supplemented by delicately poised birds, while in the others, figures C and D, the design combines the *rivière* motive with leaves and palmettes.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

PLATE CI

BORDER AND SLEEVE RUFFLE, "ENGAGEANTE"

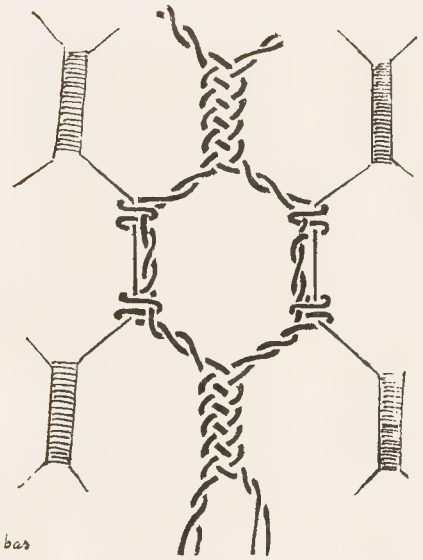
Bobbin Lace: Brussels "Angleterre." Flemish, XVIII Century

FIGURE A. The draughtsmanship of this pattern suggests the work of an amateur who appears to have attempted to reproduce from memory a spirited design of the Louis XV period when the dolphin—a motive charmingly introduced in Figure B—was a recurrent form in every branch of decorative art. The charm of the naïve little lady and her pet dog, however, quite balance any shortcomings in the delineation of the architectural details of the composition. The technique of the Brussels mesh, the *vrai réseau,* is quite the equal of that in Figure B.

FIGURE B. The elaborate sleeve ruffles which adorned the costumes worn in the first half of the century were termed by the French *"engageantes."* The one here shown is exceptionally perfect in design and technique; the fountain with its dolphin, the spouting swans and exotic birds, the well-balanced floral urns and the stately gateway are all of that period when the rococo movement inaugurated in France by the Italian master, Jean Aurel Meissonier (1693–1750), had reached its high-water mark in the work of Daniel Marot.* The drawing of the pattern and the elaborate *jours* reminiscent of the French needlepoints indicate that this piece was produced by a Flemish worker from a French design.

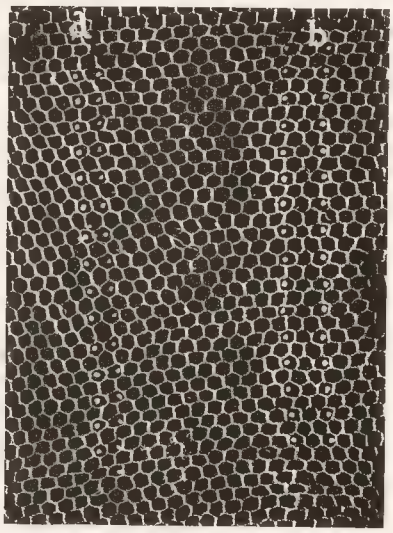
Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Cf. Berard : *Catalogue de toutes les étampes qui forment l'oeuvre de Daniel Marot.*



A

A. LINE DRAWING BY MME. PAULIS, SHOWING METHOD OF JOINING THE NARROW STRIPS OF *droschel* OR *vrai réseau*.



B

B. ENLARGED DETAIL SHOWING POINTS A AND B WHERE THE JOINING IS MADE.



C

C. DETAIL OF BRUSSELS *"Angleterre"* SHOWING THREADS OF THE HEXAGONAL BRAIDED MESH THE SAME AS THE *droschel*, CARRIED BACK OF THE PATTERN AS IN *point de milan*. MECHLIN LACE HAS A MESH SIMILAR TO THAT OF BRUSSELS BUT DIFFERS IN HAVING ONLY FOUR STITCHES IN THE BRAID.

PLATE CII–CIII

FLOUNCE

Bobbin Lace: Brussels "Angleterre." Flemish, Third Quarter of the XVIII Century

IN THE exquisite floral pattern of this lace the artist's fancy has given a quaint turn to the outline of the harebell motive which recalls the *chinoiserie* of Pillement* whose genius left its imprint on French ornament of the eighteenth century.

None but a Flemish worker could have produced a pillow fabric of this quality, but as already mentioned, quantities of this lace were produced in France as well as in Flanders and also it is well to remember that there were many French artists and designers working in Flanders. The work is of the finest Flemish technique, the flowers with their petals accentuated by the *côte* and the field of exquisitely delicate *droschel*. In bobbin laces as well as in needlepoints of this period the fine mesh is often combined with the larger variety as in this border.

Exhibited in the Special Summer Exhibition of the Metropolitan Museum of Art, New York, 1919.

*Cf. Plate XCV.

PLATE CIV

VEIL (DETAIL) WITH NAPOLEONIC CROWNED EAGLE, BEES, AND THE INITIAL OF MARIE LOUISE, SECOND WIFE OF THE EMPEROR

Bobbin Lace. Flemish, Brussels, Early XIX Century (1810-1814)

VEILS were an important feature in costumes of the Empire Period and the one here shown, of the finest Brussels technique, has a beautifully designed pattern of characteristic Napoleonic motives,—the laurel, cocoanut palm and the bee, the latter differing from the bee of Josephine's régime in having the legs outstretched instead of folded against the wings. The motives of the pattern are pillow-made and applied on a very fine Brussels mesh—the *droschel* or *vrai réseau*—its narrow strips joined by the *point de raccroc* showing plainly in the illustration. This piece is said to be the wedding veil of the Empress Marie Louise.

Exhibited in the Fiftieth Anniversary Exhibition of the Metropolitan Museum of Art, New York, 1920, in the Exhibition of Historic Laces held by the Needle and Bobbin Club at the Cartier Galleries, New York, in November, 1925, and in the Special Exhibition of Laces associated with Royalty displayed in the Metropolitan Museum of Art, December, 1925, to March, 1926.

In the veil presented by the City of Brussels to the Empress Josephine the imperial crown and cypher encircled with wreaths of flowers appeared in each corner. This was sold by Eugene Beauharnais in 1816 to Lady Jane Hamilton and later passed into the possession of Lady Jane's daughter, the Duchesse de Coigny. When Napoleon and the Empress Marie Louise made their first public entry into the Belgian capital, the city presented the Empress with a collection of its finest lace. (Palliser, 1902, p. 123.)

Cf. Cox in *Les Arts*, no. 79, July, 1908, nos. 77, 78, pp. 30–31: *"Point d'Angleterre, Travail flamand aux fuseaux, Époque 1er Empire."*

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VII	The Florence Blumenthal Collection.
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XI	Mrs. William H. Bliss.
XII	A. Mrs. George T. Bliss*; B. Mrs. William Bayard Cutting.
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XCVII, XCVIII	Mrs. John E. Parsons.*
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CIV	Mrs. William H. Moore.

*Deceased.

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